THE POLYPHONIC OFFICE HYMN FROM THE LATE FOURTEENTH CENTURY UNTIL THE EARLY SIXTEENTH CENTURY

by

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TABLE OF CONTENTS

Page

ACKNOWLEDGEMENTS.................................... ii

LIST OF TABLE....................................... iv

I. INTRODUCTION..................................... 1

II. THE POLYPHONIC HYMN BEFORE 1450................. 10

III. ITALIAN HYMNODY AFTER 1450..................... 47

IV. GERMANIC HYMNODY AFTER 1450..................... 93

V. THE USE OF PRE-EXISTENT MATERIAL IN POLYPHONIC HYMN SETTINGS.................. 166

BIBLIOGRAPHY.. 194

APPENDIX I.. 203

APPENDIX II... 510

LIST OF TABLES

Page

1. HYMNS OF THE ORDO OF 1243.................. 4
2. HYMNS OF THE GERMANIC LITURGY.............. 7
3. THE HYMNS OF THE APT MANUSCRIPT............ 11
4. THE HYMNS OF THE DUFAY CYCLE............... 17
5. THE HYMNS OF Q 15.......................... 23
6. THE HYMNS OF MOD B......................... 26
7. THE HYMNS OF EM............................ 32
8. THE HYMNS OF TR 87/92: GROUP A............ 34
9. THE HYMNS OF TR 87/92: GROUP B............ 37
10. THE POLYPHONIC HYMN BEFORE 1450............ 40
11. THE HYMNS OF F 112BIS...................... 50
12. THE HYMNS OF SP B 80....................... 52
13. THE HYMNS OF MC 871 N...................... 57
14. THE HYMNS OF MOD 454 AND 455............... 64
15. THE HYMNS OF VER 759....................... 67
16. THE HYMNS OF VER 758....................... 73
17. THE HYMNS OF CS 15......................... 74
18. THE HYMNS OF PC 862........................ 83
19. ITALIAN HYMN SETTINGS FROM 1450 TO 1510.... 85
20. THE HYMNS OF MI 2269....................... 88
21. THE HYMNS OF TR 88......................... 96
22. THE HYMNS OF TR 89......................... 101
23. THE HYMNS OF TR 90......................... 108

Page

24. THE HYMNS OF TR 93........................ 110

25. THE HYMNS OF TR 91........................ 112

26. THE HYMNS OF STV.......................... 115

27. THE HYMNS OF GLOG......................... 125

28. THE HYMNS OF MU 3154...................... 129

29. THE HYMNS OF B 40021...................... 130

30. THE HYMNS OF BRES 2016.................... 135

31. THE HYMNS OF L APEL....................... 137

32. SETTINGS WITH TWO CANTUS FIRMI............ 144

33. THE HYMNS OF ANNA 1126.................... 150

34. THE HYMNS OF ANNA 1248.................... 150

35. GERMANIC HYMNODY AFTER 1450............... 158

36. ITALIAN SETTINGS IN THE TRENT MANUSCRIPTS............................ 161

I. INTRODUCTION

The fifteenth century experienced a great outpouring of creative activity in the realm of liturgical polyphony. For the first time polyphonic settings of almost all liturgical texts, both Mass and Office, are found. Settings have been preserved of the Mass Ordinary, Mass Proper, Magnificat, psalms, Marian antiphons, Office antiphons, processional and Office hymns. As important as the number and varied character of the liturgical texts set is the tendency throughout the century to compile ever more complete collections of certain of these items. Another manifestation of the same attitude was the creation of the cyclic Mass Ordinary.

Some of the most significant examples of this tendency are the collections of polyphonic Office hymns that are preserved in fifteenth and early sixteenth-century manuscripts. Several of these collections have been studied but many questions remain unanswered, and we do not yet know why certain texts were included and many others were omitted. As Rudolph Gerber pointed out, "Of the numerous Office hymns created in the Middle Ages, only a small portion were set polyphonically."[1] One of the principal purposes of this study is to discover why this was so. The answer, it seems, can only be found by examining in great detail the context in which they were used, namely the liturgical practices of the time.

The Office liturgies of the fifteenth century show many local variants, but two principal archetypes, the Italian and the German, can be discerned. The Temporal cycles of the two archetypes differ widely in their choice of texts. In the Sanctoral cycle, the Italian tradition tended to use only a small number of texts, many of which were of a general nature and could each be used on a large number of feasts. Examples of these are the Ave maris stella, used for all Marian feasts, and those hymns that constitute the Common of the Saints. The Germanic tradition, on the contrary, tended to employ a different hymn for almost every feast in the Sanctoral cycle. As will be seen later, however, both traditions followed the same basic principle in determining on which feasts polyphonic settings were to be used, namely that of liturgical rank.

The source of the Italian archetype was the papal liturgy which, in turn, was based on the Ordo Breviarii compiled in 1243 by Haymo of Faversham and adopted by the papal court in the late thirteenth century.[2] In its original form this Ordo required only twenty-five hymns for all feasts of semi-duplex or higher rank. These are listed in Table 1. On the basis of available information, the melody most frequently used with each text is that which is listed in Column 3.

This Ordo of 1243, in becoming the archetype for the Italian peninsula, undergoes certain modifications.

The first of these is the addition before 1300 of the feasts of Corpus Christi and the Dedication of a Church with their respective hymns, Pange lingua and Urbs beata Jerusalem. Two feasts, St. Francis and St. Anthony, and their hymns, Proles de caelo and En gratulemur hodie, peculiar to the Franciscans, are deleted when the Ordo is utilized by other orders or by secular churches.[3] Also, the feasts of Mary Magdalen and St. Peter seem to have been reduced to a rank below that of semi-duplex outside of Rome. It is also possible that these feasts may have retained their rank but employed texts from the Common of the Saints in certain areas.[4]

The distinctive feature of the Sanctoral portion of this Italian archetype, the use of a single hymn for all saints within a single category, is evident from Table 1. This principle was even employed for feasts of the Virgin, on all of which a single hymn, Ave maris stella, was used. Indeed, only three feasts of the Proper of the Saints enjoyed unique texts: St. John Baptist, Sts. Peter and Paul, and St. Michael. Even the feast of St. Lawrence, although of duplex rank,[5] had a text from the Common of the Saints as did all other Sanctoral feasts of semi-duplex rank or higher except those listed above. Thus only twenty-three hymn texts were normally used throughout the year for Vespers of feasts of the above-mentioned ranks.

TABLE 1

HYMNS OF THE ORDO OF 1243

Feast	Hymn	Melody*
Sundays of advent	Conditor alme siderum	23_2
Christmas	Christe redemptor omnium/ Ex Patre	71
Epiphany	Hostis Herodes impie	53 or 36_2
Weekdays of Lent	Audi benigne conditor	55
Sundays of Lent	Aures ad nostras	714
Passion Sunday	Vexilla regis	32_9
Octave of Easter	Ad coenam agni providi	3_6
Ascension	Jesu nostra redemptio	513
Pentecost	Veni creator spiritus	17
Trinity Sunday or Saturdays throughout the Year	O lux beata trinitas	22_3
Sundays throughout the Year	Lucis creator optime	501_2 or 71
Marian feasts	Ave maris stella	67
St. John Baptist	Ut Queant laxis	151
Sts. Peter and Paul	Aurea luce	152
St. Michael	Tibi Christe	112
St. Francis	Proles de caelo	751
St. Anthony	En gratulemur hodie	752
Mary Magdalen	Nardi Maria	753
Feasts of St. Peter	Felix per omnes	105
All Saints	Christe redemptor omnium/Conserva	71
Common of Apostles	Exultet caelum laudibus	114
Common of One Martyr	Deus tuorum militum	115
Common of Many Martyrs	Sanctorum meritis	159
Common of Confessors	Iste confessor	160
Common of Virgins	Jesu corona virginum	varies

*Numbers after Stäblein, Monumenta ... .

As will be demonstrated later, it is also the hymn texts for feasts of these ranks which were set polyphonically in Italy in the fifteenth and early sixteenth centuries. Furthermore, the application of polyphony within the Italian tradition is consistent from the earliest large collection of polyphonic settings of these texts, the Dufay cycle with its additions, as it appears in Q 15 and ModB, until the latest collection in the period under consideration, CS 15.

The Germanic liturgical traditions have been little studied in comparison to those of the Italian peninsula. On the basis of the examination of liturgical documents, including monophonic hymnaries such as St. Gall, Stiftsbibliothek, Ms. 546, Darmstadt, Hessische Hochschul- und Landesbibliothek, Ms. 977, and the Klosterneuberg hymnaries published by Stäblein,[6] one may deduce certain facts. First of all, although there is great uniformity within the Germanic tradition, it is not quite as consistent as the Italian in its assignment of texts. Furthermore, the sources available at the present time do not reveal a ranking, but from an examination of the polyphonic sources one may, with some degree of certitude, determine the feasts that held the rank of semiduplex or higher, assuming, of course, that the Germanic areas followed the same general principle as the Italian in using polyphony only on higher-ranking feasts. It must be noted that most of the polyphonic collections agree as to feasts included and texts used on these in the Temporal cycle. In fact, most collections contain a rather complete Temporal cycle. The Sanctoral cycle, on the other hand, is not so fully or so uniformly represented. The number of Sanctoral feasts included in each source varies so much that one cannot be certain which of these had a wide-spread use and which were of merely local significance. Table 2, based on the evidence presently available, is a reconstruction of what seems to have been the Germanic archetype. Not listed are the feasts of the Proper of the Saints which are to be found in some sources but not in others. Again, Column 3 indicates the melody commonly associated with each text.

A comparison of Tables 1 and 2 reveals the relationship between the two traditions. Three feasts, Weekdays of Lent, Passion Sunday, and Sundays throughout the Year, are lacking in the Germanic tradition. The assignment of texts to feasts common to both traditions shows a considerable variance. Only five feasts, Epiphany, Pentecost, Trinity Sunday, Corpus Christi, and the Dedication of a Church, agree in their choice of texts. The presence of nine Marian hymns as compared to one in the Italian tradition must also be noted.

TABLE 2

HYMNS OF THE GERMANIC LITURGY

Feast	Hymn	Melody[a]
Advent and Vigil of Christmas	Veni redemptor gentium	503
Christmas	A solis ortus cardine	53
Epiphany	Hostis Herodes impie	505
Sundays of Lent	Christe qui lux es et dies	9
Easter	Vita sanctorum	423
Ascension	Festum nunc celebre	512
Pentecost	Veni creator spiritus	17
Trinity Sunday	O lux beata trinitas	22_5
Corpus Christi	Pange lingua	56_5
Dedication of a Church	Urbs beata Jerusalem	162
All Saints	Omnes superni ordines	116_3
Purification	Quod chorus vatum	151
Visitation	Assunt festa jubilaea	414 or 59
Visitation	In Mariam vitae viam	414 or 16
Assumption	Gaude visceribus	518
Nativity	O sancta mundi Domina	551
Marian feasts	Quem terra pontus aethera	16
Marian feasts	Maria mater graciae	402
Marian feasts	Fit porta Christi pervia	402
Marian feasts	Ave maris stella	67

[a] Numbers after Stäblein, *Hymnen*, ...

The Germanic tradition also differs from the Italian in that it includes many new texts written only in the fourteenth and fifteenth centuries.[7] This combination of old and new texts and the use of many Marian ones may indicate that the dominant influence in the formation of this liturgy was the practice of the Cistercians, who in reforming their liturgy in the twelfth century, drew heavily on Milanese practice in an attempt to return to the hymns of Ambrose, which are preserved most perfectly there. They also, however, tended to accept newly-composed texts for use on newly instituted feasts.[8] Also, Marian devotion held an unusually high place in the Cistercian liturgy, and from the very beginning of their order they tended to multiply these texts. More definitive statements concerning the Germanic archetype are not possible at this time.

Each of the two archetypes shows a remarkable consistency in regard to the melody associated with each text in polyphonic settings of the fifteenth century. It should be noted, however, that in cases in which both traditions assign the same text to a feast, the melodic usage is usually different. Examples are _Pange lingua_, _O lux beata trinitas_, and _Urbs beata Jerusalem_. As will be seen in the following chapters and in the thematic index, minor variants do, of course, occur within the practice of each area.

Thus, three factors are available to aid in determining the place and circumstances of origin of sources containing polyphonic hymns: feasts receiving polyphonic hymns, texts chosen for those feasts, and the melody associated with each text. In the examination of individual sources that follows, these factors will be utilized in an effort to determine the tradition to which a setting belongs, and the influences within each tradition under which a collection was prepared.

FOOTNOTES

[1] R. Gerber, *Zur Geschichte der mehrstimmigen Hymnus* (Kassel, 1965), p. 9. Hereafter cited as *ZGDmH*.

[2] S. J. P. Van Dijk, *Sources of the Modern Roman Liturgy* ("Studia et Documenta Franciscana," Vols. I and II; Leiden, 1963), *passim*.

[3] As it is found in an Augustinian copy, *Ibid*., I, 191-92.

[4] This assumption is based on the fact that, as will be seen later, polyphonic settings are used only on feasts of semi-duplex or higher rank, and polyphonic settings of the Proper hymns for these feasts, *Nardi Maria pistici* and *Felix per omnes*, appear only in CS 15, a manuscript compiled for the papal chapel.

[5] *Ibid*., II, 119.

[6] B. Stäblein, *Hymnen* (*I*): *Die mittelalterlichen Hymnenmelodien des Abendlandes*, Vol. I of *Monumenta Monodica Medii Aevi*, ed. B. Stäblein (2 Vols.; Kassel, 1956-), pp. 209-247. Hereafter cited as Stäblein, *Hymnen*.

[7] *Veni redemptor gentium* is by Ambrose, *A solis ortus cardine* is a fifth century imitation of his style, and *Christe qui lux es et dies* is used in the Ambrosian liturgy. *Assunt festa jubilaea* and *In Mariam vitae viam*, among many others, originated in the fourteenth century.

[8] B. Stäblein, "Choral," *Die Musik in Geschichte und Gegenwart*, ed. F. Blume, II (1952), 1278-1279.

II. THE POLYPHONIC HYMN BEFORE 1450

The history of the polyphonic Office hymn may be said to begin with the group of ten settings preserved in manuscript 16bis of the Tresor de Basilique de Ste. Anne in Apt (Vaucluse), a city in southern France, near Avignon. A small number of polyphonic settings of Office hymns can be found in various sources antedating the Apt manuscript, but these stand apart from those in the Apt manuscript because of their crudeness and because rarely more than a single setting is to be found in any given source. These earlier settings seem to be isolated, tentative experiments in the polyphonic composition of this liturgical genre. This situation contrasts sharply with that of the Apt manuscript which not only contains ten hymns but also groups them together.

The ten hymns of the Apt manuscript, available in a modern edition by Amadée Gastoué,[1] occur on successive pages in the second fascicle of the manuscript. Three of these hymns are for the Temporal cycle, seven for the Sanctoral. All are _a 3_ and all but one utilize in the superius one of the pre-existent chant melodies traditionally associated with each of the texts. The first which is the exception assigns this melody to the contratenor. All but one of the settings are unica; only _Iste confessor_ is found in other sources. The hymns, their position in the manuscript, and their liturgical assignment are listed in Table 3.

As can be seen in Table 3, most of the more important feasts of the liturgical year are represented in the Apt collection. Indeed, this is an incomplete cycle of settings for the feasts designated in Chapter I as semi-duplex or higher in the Italian tradition. The papal liturgy was instituted in Avignon, supplanting the local liturgy, when the papal court was established there in 1305.[2] Otto Ursprung assumes that the preserved settings are only a portion of the total repertory,[3] an assumption that is not without a certain validity as will be seen from an examination of the later Italian sources.

TABLE 3

THE HYMNS OF THE APT MANUSCRIPT

Folio	Hymn	Liturgical Assignment
14'	Christe redemptor omnium/ Conserva	All Saints
14'	Conditor alme siderum	Sundays of Advent
15	Sanctorum meritis	Common of Many Martyrs
15	Veni creator spiritus	Pentecost
15'	Ave maris stella	Marian feasts
15'	Jesu corona virginum	Common of Virgins
15'-16	Deus tuorum militum	Common of One Martyr
16	Iste confessor	Common of Confessors
16'	Jesu nostra redemptio	Ascension
16'	Ut queant laxis	St. John Baptist

As mentioned above, all of these settings use in one voice or another a chant melody traditionally associated with each text. This melody, which is the basis of the composition, is colored, or, better, modernized, that is, brought into conformity with the melodic style usually associated with the voice part to which it is assigned. The melodic modifications are very slight, being mainly a differentiation in durational values with very few added notes. In general there is little difference between voice parts; one might describe the settings as being in a conductus-like style.

The text, always strophe one, is present with the voice containing the chant melody. More significant is the appearance of the text in the other two voices as well in eight of the settings. The absence of text in one or more voices in the remaining two, Conditor alme siderum and Veni creator spiritus, is not accidental. In the first of these two the text is underlaid only for the superius and tenor. It is not present with the contratenor, which is of a quite different character and moves in smaller note values.[4] In the other setting, Veni creator spiritus, the three voices retain this quasi-chordal movement, but the tenor and contratenor, which are without text, have an abundance of ligatures that perhaps indicates instrumental performance.

All of these settings are anonymous in Apt, nor is there an attribution in any of the concordances to the single setting preserved in other sources, Iste confessor. The appearance of this work in four other sources, although with a different contratenor in some, is surprising since all other settings are unica.

The hymns are all in the second of the six fascicles that comprise the manuscript. The fascicles are of varying age and the second probably dates from the 1370's or 1380's.[5] The repertory is that of the papal court in Avignon. The known composers represented by other works in them are French, as were the overwhelming majority of the members of the chapels of both the pope and the cardinals. Bernard Guillemain, in his La Cour pontificale d'Avignon,[6] states that the cardinals seemed to have prized the services of musicians and singers who brought to their chapels the polyphonic art of the schools of Liège and of northern France. This influence seems to have begun almost immediately after the transfer of the papacy to Avignon. In 1327 Nicholaus Bouchot came from Bruges, where he was precentor at St. Donatien, to enter the chapel of Cardinal Giovanni Colonna.[7] He was followed by Louis Heylingen de Beeringen who was a friend of Petrarch and Lellio di Stefano and who wrote the treatise Sentencia musica sonora subjecti.[8] It seems that the chapel of Cardinal Colonna aroused the envy of the other cardinals and caused them to recruit their singers from the North also.[9] This is evident because one finds in the entourages of several other cardinals an overwhelming majority of singers from Laon, Amiens, Noyon, Reims, Tournai, Therouanne, and Liège. The same is also true of the personnel of the papal chapel.[10] Thus the predominant influence in this early stage of polyphonic hymn composition comes from the musical circles of northern France.

With the return of the Pope to Rome in 1378 we have no indication of the disposition of the singers. Because no identity exists between the lists of Guillemain for the court at Avignon and those of Haberl for the chapel in Rome,[11] one would assume that they did not move to Rome. However, Haberl's lists show that the majority of the singers in the papal chapel in the years following 1389 were from northern France. Only one Italian, Nicolaum Zacarie, presbyterum Brundusin dios., is included in the early lists, entering the chapel on June 1, 1420.[12]

The Apt hymns are separated by at least fifty years from the next large hymn collection, that found in the manuscript Q 15 of the Civico Museo Bibliografico Musicale (formerly Liceo musicale) in Bologna. This long interval makes the Apt collection appear to be an isolated phenomenon rather than the first in a long series. Rudolph Gerber tries to establish a link between the two collections through the appearance of the papal chapel at the Council of Constance.[13] Here this group was said to have performed the Mass and Office in its own manner, which Gerber takes to mean polyphonically.[14] The source cited, the Richental chronicle of the council, is by no means explicit on this point, and even if it were, it is now known that the use of polyphony in the liturgy would not have been new to those in attendance at the Council. Manfred Schuler, for example, in his article dealing with the use of music at the Council of Constance, cites reports of chapels other than the papal that performed the liturgy in polyphony.[15] In reality Gerber's thesis is unnecessary. As Otto Ursprung said, "It was only a question of time until hymns . . . would be set polyphonically."[16]

The Hymns of Guillaume Dufay

The appearance of a large, rather complete collection of hymns in Q 15 is surprising in view of the existence of but a single earlier much smaller collection, that of the Apt manuscript. Perhaps even more surprising is the fact that the majority of these are the work of but a single composer, Guillaume Dufay, whose intention, as will be obvious later, seems to have been to create a complete cycle for the liturgical year. This cycle is preserved in two different forms, an earlier one in Q 15 and a later one in Modena, Biblioteca Estense, Ms. α X.I., 11 (ModB). Both versions of this cycle as well as the chant melody used in each setting are listed in Table 4. The difference between these two is the presence only in

Q 15 of Tibi Christe, the only unica among Dufay's hymns, and the appearance only in ModB of four hymns of the Lenten Easter cycle, Audi benigne conditor, Aures ad nostras, Vexilla regis, and Ad coenam agni. It should be noted that the mensural practices and the style of these four prompted Charles Hamm to date them later than the others.[17] It should also be noted that the same musical setting is used for both A solis ortus cardine and Hostis Herodes impie and for both Deus tuorum militum and Jesu corona virginum. The setting of A solis ortus cardine carries the rubric, "ad laudes." The remaining settings are for Vespers.

The traditional opinion, that this cycle originated in Rome about 1430, has been supported by R. Gerber[18] and H. Besseler.[19] More recently Charles Hamm has suggested that the early version of the hymn cycle, that preserved in Q 15, was composed between the years 1433 and 1435 when the composer was in Savoy or Cambrai,[20] and suggests that the four others date from no earlier than 1435. He also mentions here that the practice of using chant and polyphony in alternatim performance seems to have been primarily a French practice at that time. As will be seen below, new evidence tends to suggest that the place of origin for both parts of the cycle was not Italian.

TABLE 4

THE HYMNS OF THE DUFAY CYCLE

Hymn	Q 15	ModB	Melody*
Conditor alme siderum	x	x	23_2
Christe redemptor omnium/ Ex Patre	x	x	71
A solis ortus cardine		x	53
Hostis Herodes impie	x	x	53
Audi bengine conditor		x	55
Aures ad nostras		x	714
Vexilla regis		x	32_9
Ad coenam agni providi		x	36
Jesu nostra redemptio	x	x	513
Veni creator spiritus	x	x	17
O lux beata trinitas	x	x	22[illegible]
Pange lingua	x	x	56
Ave maris stella	x	x	67
Ut queant laxis	x	x	151
Aurea luce	x	x	152
Tibi Christe	x		112
Christe redemptor omnium/ Conserva	x	x	71
Urbs beata Jerusalem	x	x	140
Exultet coelum laudibus	x	x	114
Deus tuorum militum	x	x	115
Sanctorum meritis	x	x	70
Iste confessor	x	x	146
Jesu corona virginum	x	x	115

*Numbers after Stäblein, Hymnen, ...

In comparing the complete Dufay cycle with the Italian liturgical archetype (See Table 1, page 4), four deviations will be seen. First of all, Dufay's cycle does not include a setting of Lucis creator optime for Sundays throughout the Year. Every collection known to have been written for Italian usage in the fifteenth and early sixteenth centuries does contain a setting of this text as part of the cycle, including those cycles found in Q 15 and ModB, where, significantly, the settings of this text are by a composer other than Dufay. In view of the number of sources preserving Dufay's hymns, it seems unlikely that there ever existed a setting of Lucis creator optime by him. Thus, the absence of a setting by Dufay of a text so consistently included in Italian collections casts doubt on the contention that the cycle originated in the papal chapel.

The other three differences between the Dufay cycle and the Italian archetype concern the melodies used as the basis of the hymns Jesu corona virginum, Iste confessor, and Sanctorum meritis. First of all, Dufay has not provided a separate setting of Jesu corona virginum; instead, he uses the same musical setting for this text as for Deus tuorum militum. This setting uses the melody S 115, commonly used for Deus tuorum militum in the Italian tradition. Dufay is the only composer to use this same melody with Jesu corona virginum. This combination of text and melody appears in only three monophonic sources known to this writer, Cambrai, Bibl. de la Ville, Ms. 32 and the two hymnaries from Moissac and Verona that were published by Stäblein.[21] Only the Veronese hymnary originated on the Italian peninsula, but the liturgical tradition of this city was strongly influenced by the Germanic, having several melodies in common with the Germanic tradition that are not otherwise found in Italy.[22] The other two, of course, originated in France.

A similar situation prevails with Dufay's setting of Iste confessor. This uses S 146 whereas the settings in all other Italian sources use S 160_5. Stäblein states that melody 146 was known in France, England, and, less frequently, Germany, but was unknown in Italy.[23] Only one other setting of the fifteenth century, Tr 87, folio 242', uses S 146. Significantly this setting is preserved in the so-called Battre fascicles of this manuscript which probably originated somewhere other than Trent.[24] Here this setting is preceded by one of the text O quam glorifica luce coruscas, a text found in only two other polyphonic sources: once in Tr 92 and twice in Ca 6, which is of French origin. Again a similar situation prevails with Dufay's setting of Sanctorum meritis. This uses S 70 whereas all other settings preserved in Italian sources use S 159. This melody, S 70, is also cited by Stäblein as not found in Italy.[25] All of the other melodies used by Dufay are internationally known or widely used in Italy and are therefore of little help in determining the origin of his cycle.

In the light of the above evidence one must dismiss the hypothesis that these works were composed for the papal chapel. Besseler's opinion was based, in part, on the fact that most of the Dufay cycle was included in its original form as well as in a re-worked form in CS 15, a manuscript compiled for the papal chapel. It must be noted, **however**, that here Dufay's settings of _Sanctorum meritis_ and _Iste confessor_ are accompanied by other settings which employ the common Italian melodies. Thus, while one cannot reach a definitive conclusion on the basis of the information presently available, it seems more likely that Hamm's contention is the correct one, namely that these hymns were composed while Dufay was in Cambrai or Savoy during the years 1433-1435.

Further evidence pointing to a French origin is the existence of sources for three of the Dufay Lenten hymns in sources from Cambrai. Two of these, _Audi benigne conditor_ and _Vexilla regis_, are found in the manuscript Cambrai, Bibl. de la Ville, Ms. 32. Here notation seems to indicate that they were entered about 1440.[26] A slightly different and possibly earlier version of _Ad coenam agni_ is found in a fragment, now preserved in Merseburg, Donstiftsbibliothek, Ms. 13^b, which also originated in Cambrai. Kurt von Fischer suggests this dates from the fourth or fifth decade of the fifteenth century, and indicates that it contains what is probably the earliest copy of this hymn.[27] Thus there is also manuscript evidence to suggest that at least three of the Dufay hymns originated in France.

The Hymns of Q 15

The earliest source to preserve the cycle of Dufay is the manuscript Bologna, Civico Museo Bibliografico Musicale, Ms. Q 15, a manuscript which originated in Piacenza. A large portion of it was copied about 1430 and additional sections were added sometime before 1440.[28] Johannes Lymburgia, a composer whose works were not widely disseminated, seems to have had a hand in its compilation since it contains forty-six works by him.

A total of twenty-five hymns are entered in fascicles twenty-seven and twenty-eight, which are among the fascicles added later. Twenty-four of these occupy the last pages of fascicle twenty-seven and all but the last three pages of fascicle twenty-eight, folios 285'-298. The twenty-fifth, Magnae dies for St. Peter Martyr, is found also in fascicle twenty-seven, but it precedes the group of twenty-four and is separated from it by several other works.

The large group is arranged to follow, in general, the liturgical year with rubrics indicating the feast for all but six settings. The group begins with the feasts of the Temporal cycle from Advent to the Dedication of a Church. These are followed by the feasts of the Sanctoral cycle, first the Proper and then the Common. In the former a strict order is not followed. The latter group follows the hierarchy of rank of saints: Apostles, One

Martyr, Many Martyrs, Confessors, and Virgins. In all, twenty liturgical occasions are provided for since two settings of the texts for Christmas, Corpus Christi, and All Saints are present as well as two different texts for the Common of Virgins. All Settings are listed in Table 5.

As can be seen from Table 5, the majority of the hymns in Q 15 are Dufay's. Lymburgia is represented by four, Feragut by one, and one setting remains anonymous.[29] Only two of the additions to Dufay's cycle, Lucis creator optime of Feragut and Ad coenam agni providi of Lymburgia, are essential to the group; the others merely duplicate his settings for their respective feasts. In terms of the Italian archetype described in Chapter I, only three feasts are not represented: Weekdays of Lent, Sundays of Lent, and Passion Sunday.

Nothing need be said here about Dufay as a composer. Lymburgia, represented by four hymns, is known principally for the large number of his works preserved in this source, forty-six in all. This probably indicates that he had some part in the compilation of the manuscript because his works are not present in such number in any other source. Tr 92 contains two of his works which are also present here. Lymburgia was apparently born in Limbourg, and was a chaplan in Liège before going to Italy about 1430.[30] Beltrame Feragut, at one time active

TABLE 5

THE HYMNS OF Q 15

Folio	Hymn	Composer[a]	Liturgical Assignment[b]
278'-279	Magnae dies laetitiae	Lymburgia	[St. Peter Martyr]
285'-286	Conditor alme siderum	Dufay	Sundays of Advent
286'-287	Christe redemptor omnium/ Ex Patre	Lymburgia	Crhistmas
287'	Christe redemptor omnium/ Ex Patre	Dufay	Christmas
288	Hostis Herodes impie	Dufay	Epiphany
288'	As coenam agni providi	Lymburgia	Octave of Easter
289	Jesu nostra redemptio	Dufay	Ascension
289'	Veni creator spiritus	Dufay	Pentecost
290	O lux beata Trinitas	Dufay	Trinity Sunday
290'	Lucis creator optime	Feraguti	Sundays
291	Pange lingua	[Dufay]	[Corpus Christi]
291'	Pange lingua		[Corpus Christi]
292	Urbs beata Jerusalem	Dufay	Dedication of a Church
292'	Ave maris stella	[Dufay]	[Marian feasts]
293	Christe redemptor omnium/ Conserva	Dufay	All Saints
293'	Christe redemptor omnium/ Conserva	[Dufay]	[All Saints]
294	Tibi Christe	Dufay	St. Michael
294'	Ut queant laxis	Dufay	St. John Baptist
295	Aurea luce	Dufay	Sts. Peter and Paul
295'	Exultet coelum laudibus	Dufay	Common of Apostles
296	Deus tuorum militum	Dufay	Common of One Martyr
296'-297	Sanctorum meritis	Dufay	Common of Many Martyrs
297	Iste confessor	Dufay	Common of Confessors
297'	Virgines proles opifexque	Lymburgia	Common of Virgins
298	Jesu corona virginum	[Dufay]	[Common of Virgins]

[a] Attributions to Dufay given in brackets are based on concordances.

[b] Liturgical assignments placed in brackets are based on common practice of the time.

in Avignon, entered the chapel of the Duomo in Milan in July 1425 and remained there until May 1430.[31] In 1433 he seems to have been in Vicenza.[32] Sartori's statement that his setting of Lucis creator optime, was composed for Milan between 1425 and 1430 is probably inaccurate since this text does not seem to have been used in the Milanese liturgy.[33] It seems far more likely that this setting was composed for some northern Italian city that did not use the Milanese liturgy, possibly Vicenza.[34]

Twenty-four of the twenty-five settings explicitly call for alternatim performance. In nineteen of these, the even-numbered strophes are set polyphonically and the odd are to be sung to the chant melody. This manuscript, ModB, and CS 15 are unusual in that they provide the monophonic melody for the alternate verses. In five others, Ad coenam agni providi, O lux beata trinitas, Lucis creator optime, Ave maris stella, and Aurea luce, the odd strophes are set polyphonically and the even are to be sung to the chant melody.

The twenty-fifth setting, Lymburgia's Christe redemptor omnium/Ex Patre, is treated in the manner of a sequence in that three polyphonic settings are provided: one for strophes one and two, another for three and four, and a third for five and six. Certain other hymns while calling for alternatim performance, employ more than one setting for the strophes to be sung polyphonically. Here the alternation is between polyphonic groups to the exclusion of chant. Another of Lymburgia's hymns, Ad coenam agni providi, employs two different settings: one for strophes one and five, another for three and seven, with the use of chant for the even strophes although it is not given in the source. The two settings of Pange lingua appear to have been used together because Dufay's is underlaid with strophes two and six and the anonymous setting with strophes four and six. In addition, the instruction "verte folium" appears at the end of the Dufay setting, indicating the turning of the page to the second Pange lingua. Thus, in this first well-ordered collection, one finds the use of multiple settings--one for each odd or each even strophe of a hymn--a practice which becomes prevalent only at the end of the century. It may be of significance that the feasts whose hymns are so treated here, Christmas, Easter, and Corpus Christi, were of the greatest importance in the liturgy of that time and thus warranted greater musical enhancement.

Of the twenty-five settings, thirteen are a 3, nine are a fauxbourdon, two permit either a 3 or fauxbourdon performance, and one, Lymburgia's Ad coenma agni providi, employs alternatim performance of two different settings with the chant, one a 3 and the other a fauxbourdon. In all but three instances (See Appendix I), the chant melody is present in the superius in a modernized form. Dufay's setting of *Christe redemptor omnium/Conserva*, folio 293', has the modernized chant melody in the contratenor. This setting is unusual in that at cadential points the chant-carrying voice, the contratenor, sounds the fifth of the one-five-eight sonority rather than the root or its octave duplication. (See Chapter 5 on the relationship of the chant to cadential points.) Two settings, Lymburgia's *a 3* setting of *Ad coenam agni providi* and his *Christe redemptor omnium/Ex Patre*, have the chant melody in the tenor.

The Hymns of Mod B

The Dufay cycle makes its second appearance in the manuscript Modena, Biblioteca Estense, Ms. α X.1.11 (olim latin 471). This source contains twenty-eight hymns, of which twenty-five are the first items entered into the source, occupying folios 4-24. The remaining three are entered later in the manuscript. All of these hymns, their location in the manuscript, their composers, and liturgical assignment are listed in Table 6.

Of the large group of hymns at the beginning of the manuscript, twenty-two were entered by one scribe. All of these are the hymns of Dufay except the added setting of *Lucis creator optime* by Benoit.[35] The other three are later additions to this main group. Two of these, settings of Tibi Christe for St. Michael, are

TABLE 6

THE HYMNS OF ModB*

Folio	Hymn	Composer	Liturgical Assignment
4	Conditor alme siderum	Dufay	Sundays in Advent
4'-5	Christe redemptor omnium/ Ex Patre	Dufay	Christmas
5'-6	A solis ortus cardine	Dufay	[Christmas]Laudes
6'-7	Hostis Herodes impie	Dufay	Epiphany
7'-8	Ave maris stella	Dufay	Marian feasts
8'	Audi benigne conditor	Dufay	Weekdays of Lent
9	Aures ad nostras	Dufay	Sundays of Lent
9'-10	Vexilla regis prodeunt	Dufay	[Passion Sunday]
10'-11	Ad coenam agni providi	Dufay	[Octave of Easter]
11'-12	Jesu nostra redemptio	Dufay	Ascension
12'-13	Veni creator spiritus	Dufay	Pentecost
13'-14	Pange lingua	Dufay	Corpus Christi
14'-15	O lux beata trinitas	Dufay	Trinity Sunday
14'-15	Tibi Christe		[St. Michael]
15'-16	Ut queant laxis	Dufay	St. John Baptist
15'-16	Tibi Christe		[St. Michael]
16'-17	Aurea luce	Dufay	Sts. Peter and Paul
17'-18	Urbs beata Jerusalem	Dufay	Dedication of a Church
18'-19	Christe redemptor omnium/ Conserva	Dufay	All Saints
19'-20	Lucis creator optime	Benoit	Sundays after Pentecost
20'-21	Exultet coelum laudibus	Dufay	Common of Apostles
21'-22	Sanctorum meritis	Dufay	Common of Many Martyrs
22'	Deus tuorum	Dufay	Common of One Martyr
23	Iste confessor	Dufay	Common of Confessors
23'	Jesu corona virginum	Dufay	Common of Virgins
23'-24	Proles de coelo	Dufay	St. Francis
32'-33	En gratulemur hodi		St. Anthony
80'-81	Deus tuorum militum		Common of One Martyr
81'-82	Tibi Christe		St. Michael

*Editorial additions are in brackets. Rubrics are translated from those of the source.

inserted across the bottom of openings containing other hymns. Dufay's setting of this text is lacking here although it is present in Q 15. The third, Proles de caelo for St. Francis, is ascribed to Dufay, but it occurs at the end of the group and is in a decidedly different hand. The attribution may not be correct, but the hand that entered this item also entered four antiphons ascribed to Dufay in this source.[36]

One of the three additions that occur in the source is the setting of En gratulemur hodie for St. Anthony and is in a hand similar to that of the main group. The other two occur on folios 80'-82 and are in a decidely different hand and were added after the manuscript was essentially completed. They follow a motet by Brebis which is dedicated to Hercule I d'Este. This work probably dates from sometime shortly after 1472. The two hymns are a 4, use imitative entries at the beginning of each phrase, and non-quartal harmony. For these reasons one must place their composition in the 1470's.

The twenty-two hymns entered by the principal scribe follow the liturgical year rather closely. The setting of Ave maris stella, though not with the other settings for the Proper of the Saints, is positioned between Epiphany and Lent for its first use on the feast of the Purification, February 2. The settings for Corpus Christi and Trinity Sunday are reversed in order and that for Sundays after Pentecost is also out of order. Settings are present for all feasts of the Italian archetype if one includes the added Tibi Christe. The scribe even copied the same musical setting twice for the texts Jesu corona virginum and Deus tuorum militum and did likewise for A solis ortus cardine and Hostis Herodes impie. Other indications of the great care taken by the principal scribe in setting out this section are the presence of attributions for all settings and of rubrics for all but two, Vexilla regis and Ad coenam agni.

Of the four settings of Dufay for the Lent-Easter cycle not found in Q 15, three, Audi benigne, Aures ad nostras, and Vexilla regis, and a 3 and the fourth, Ad coenam agni providi, which provides polyphonic settings for both the odd and even-numbered strophes, is in two partes, the first a 3 and the second a fauxbourdon. With the exception of O lux beata Trinitas and Aurea luce, all of the settings in the main section have the even-numbered strophes underlaid and the odd are given with the chant melody.

The two sources, Q 15 and ModB, set the pattern for the remaining Italian sources of the fifteenth century. The hymns called for by the Italian archetype are almost all present in each of these, to which are added one or two settings of seemingly local significance. All later Italian sources contain at least a large portion of this cycle to which some make certain additions, again of local significance. These later sources will be examined in Chapter 3.

Of the remaining sources containing a repertory that originated before 1450, none is as well organized as either Q 15 or ModB. The three largest of these sources, Munich, Bayerische Staatsbibliothek, Mus. Ms. 3232[a] (Em), Trent, Castello del Buon Consiglio, Ms. 87 (Tr 87), and Trent, Castello del Buon Consiglio, Ms. 92 (Tr 92), do not contain a complete cycle, and the repertory they preserve does not conform exclusively to either the Italian or Germanic archetype. All contain settings of hymns of the Germanic tradition as well as those of the Italian, which predominates. The other sources are either fragments or preserve only a small number of hymns, and will not be considered in detail.

The Hymns of Em

The earliest of the three large sources, Em, contains twenty-five hymns.[37] This source is a composite, made up of sections of varying age. Its thirteen fascicles are written on no less than ten different papers.[38] Only one of the watermarks, that of the first fascicle, folios 1-12', can be identified with certainty. It originated in Nürnberg in 1446, and the others seem to date from sometime before 1450.[39] Two kinds of notation, black-red and white are found. Dèzes finds no fewer than fourteen different hands in the manuscript.[40]

The composite nature of this source is also demonstrated by the wide range of music included. The Dufay works appear to be the latest, but music of the late fourteenth century is also present.[41] The original corpus seems to consist of fascicles two through seven, written in black-red notation, to which were then added fascicles eight through eleven written in white notation.[42] The first and last two fascicles, twelve and thirteen, also in white notation, must be considered the latest since the works contained here are not in the index. The original corpus is in black-red notation with a few later additions in white notation. It contains sixteen works by Dufay, two of which are hymns. The presence of the hymns and of Craindre vous vueil and Ave Regina coelorum indicates that this portion must have been copied sometime after 1435.[43] The inclusion of the much older works is not uncommon in a composite source, especially a peripheral one. All of the fascicles in white notation were copied about the middle of the century.

The hymns are divided evenly between the earlier and later sections of the manuscript. Thirteen appear in the sections in black-red notation, one of which, Exultet coelum laudibus, is entered twice on folios 71 and 73, and twelve occur in the fascicle using white notation. The hymns are entered at random throughout the source, and their texts are indicative of both Germanic and Italian influences. The former influence can be seen with two settings of Festum nunc celebre for Ascension and the one of Christe qui lux for Lent. A text peculiar to the Itlaina tradition is Conditor alme siderum. It should also be noted that two texts, Verbum supernum prodiens/ Nec Patris for Corpus Christi and Rex gloriose martyrum, are found here in the only known polyphonic settings from before 1520.[44] The remaining texts are common to both traditions. All are listed in Table 7.

Dufay is represented by five works definitely his, and a sixth, Festum nunc celebre, folios 151'-152, is here attributed to him.[45] R. Gerber considers the ascription false on stylistic grounds, namely the reduction from three to two parts in line three.[46] Other composers represented are Binchois, N. Merques, Roulett, and Kungsperger. Of these, Roulett and Merques are known only from the works preserved here and in Tr 87 and Tr 92, and Urbanus Kungsperger is known only from his works in Em.

This collection is unusual in that it contains four hymns, Ave maris stella, folio 63, 64, and 65, and A solis ortus cardine, folio 55, which do not seem to use any pre-existent chant melody in any voice. This is a very rare occurrence. In almost every setting of a hymn text from the fifteenth century one will find that a chant

TABLE 7

THE HYMNS OF Em

Folio	Hymn	Composer	Liturgical Assignment*
4	Festum nunc celebre		Ascension
30	Pange lingua		Corpus Christi
32	Pange lingua	[Merques]	Corpus Christi
39	Exultet coelum laudibus		Common of Apostles
52	Verbum supernum prodiens/ Nec Patris		Corpus Christi
55	Veni creator spiritus	[Dufay]	Pentecost
55	A solis ortus cardine		Christmas
60	Pange lingua		Corpus Christi
63	Ave maris stella		Marian feasts
63	Ave maris stella		Marian feasts
64	Ave maris stella		Marian feasts
65	Ave maris stella		Marian feasts
71	Exultet coelum laudibus	[Dufay]	Common of Apostles
73	Exultet coelum laudibus	[Dufay]	Common of Apostles
81'	Ave maris stella	[Dufay]	Marian feasts
85	Christe qui lux		Lent
85	Rex gloriose martyrum	[Roulett]	Common of Martyrs
85'	Urbs beata Jerusalem		Dedication of a Church
85'	Conditor alme siderum	[Dufay]	Sundays of Advent
86'	Ut queant laxis	Binczois	St. John Baptist
88	Pange lingua		Corpus Christi
110'	Virginis proles opifexque		Common of Virgins
133'	Urbs beata Jerusalem	Kungsperger	Dedication of a Church
134	Hostis Herodes impie		Epiphany
151'-152	Festum nunc celebre	Dufay	Ascension

*Editorial ascriptions are in brackets. Only the rubric for _Virginis proles opifexque_ appears in the manuscript.

melody is used as the basis of at least one voice part. It is true, of course, that the original monophonic form of the melody that served as the basis of the polyphonic setting cannot always be identified exactly, but when one finds several settings of the same text that have similar melodic contours, one may assume that all are based on the same melody. (See Appendix I, Lucis creator optime.) This situation does not prevail in the above-mentioned hymns in Em. They are perhaps all freely composed, or are perhaps contrafacta since this source contains at least twenty-one items of this kind.[47]

The Hymns of Tr 87/92

The remaining large collections of hymns are found in the two early Trent manuscripts, Tr 87 and Tr 92. The original arrangement of the fascicles constituting these manuscripts seems to have been somewhat different from what it is today.[48] They were perhaps arranged into three groups as follows:

Group A: Tr 87, folios 1-218' and Tr 92, folios 144-239'
Group B. Tr 92, folios 1-143'
Group C: Tr 87, folios 219-265'.[49]

Group A contains twelve hymns, consisting of four random insertions in the fascicles now in Tr 87 and a group of eight entered as the last items in what is now the final fascicle of Tr 92. All are listed in Table 8. The four random insertions in Tr 87 are each in a hand different from that of the surrounding material, and were seemingly added after the completion of this section. Two, Rex gloriose martyrum of Roulett and an anonymous Iste confessor, were entered on that portion of folios 16 and 164 that remained empty after a three-voice work had been copied onto the tops of the pages. The other two,

TABLE 8

THE HYMNS OF TR 87/92: GROUP A

Folio	Hymn	Composer	Liturgical Assignment
Tr 87 16	Rex gloriose martyrum	Jo. Roulett	[Common of Martyrs]
Tr 87 164	Iste confessor		[Common of Confessors]
Tr 87 166'	Festum nunc celebre	[Dufay?]	[Ascension]
Tr 87	Sacris solemniis	Jo. Brassart	[Corpus Christi-Matins]
Tr 92 236'	Pange lingua		[Corpus Christi]
Tr 92	Ave maris stella	Dufay [Superius only]	[Marian feasts]
Tr 92 237	Christe redemptor omnium/ Conserva	[Dufay]	[All Saints]
Tr 92 237'	Sanctorum meritis	Dufay	Plurimorum martyrum
Tr 92 238	Iste confessor	Dufay	Unius confessoris
Tr 92 238'	Hostis Herodes impie	G. Dufay	[Epiphany]
Tr 92 238'-239	Pange lingua	[Dufay]	[Corpus Christi]
Tr 92 239'	Ut queant laxis	[Dufay]	In festo Johannes baptista

Sacris solemniis of Brassart and Festum nunc celebre, were copied on the last pages of fascicles fourteen and eighteen, which seems to have originally enjoyed an independent existence before being bound into this volume, a fact which would explain why these pages were originally left empty. Two of these works, Festum nunc celebre and Rex gloriose martyrum, are also found in Em, where the first is attributed to Dufay. Iste confessor also appears in the Apt manuscript, but there it has a different contratenor. Only Sacris solemniis of Brassart is unique to this source. These four hymns seem to come from a variety of sources, whereas, the other eight have a common origin, as can be seen from Table 8.

Six of the eight hymns at the end of Tr 92 are by Dufay, one incorporates a portion of one of his settings, and one is sometimes attributed to him. The setting of Pange lingua, folio 236' that begins the group is attributed to him in the manuscript index. This is undoubtedly a scribal error. The manuscript contains four settings of this text, one of which, appearing on folio 238'-239, is Dufay's. This setting is anonymous in the source and the scribe who copied the index seemingly entered Dufay's name after the wrong setting. The setting of Ave maris stella, folio 236', carries the inscription "Tenor super Ave maris stella Dufay sine fauxbourdon." Only a tenor and contratenor are copied here; the superius of Dufay's Ave maris stella must be used with them. This is the earliest preserved example of a practice to become common in Italy about 1470, that of composing new voice parts to be used with the superius of a Dufay hymn. This practice gives an indication of the great esteem his settings enjoyed.

The last six of this group are carefully entered. Each has the second strophe of the hymn underlaid with the polyphonic setting and the first with the chant melody, which is written in white breves. Three are provided with rubrics indicating the feast. All six are Dufay's, but only three carry an attribution here. The setting of Hostis Herodes impie carries the inscription, "A solis ortu cf canitur sic," indicating that the text A solis ortus cardine can also be underlaid. Indeed, this is done in ModB where the two texts appear in succession with the same music.

Group B of Tr 87/92 consists of folios 1-143' of Tr 92 and contains nineteen hymns, all of which were entered later and at random on space left empty after the entry of the original material. In such a situation one cannot expect to find a clear liturgical order. However, most of the major feasts are represented. Eleven of these settings carry attributions. Three settings each are ascribed to Binchois and Merques. The remaining five are by Dufay, to whom a sixth may be attributed on the basis of concordances.[50] All are listed in Table 9.

The three hymns of Nicolas Merques, of Arras, a musician who was at the Council of Basel in the 1430's,[51] are the only known examples of compositions of this genre by him. There has been some confusion between his fauxbourdon setting of Pange lingua found on folio 60 of Tr 92 and an anonymous setting a 3 of the same text found

TABLE 9

THE HYMNS OF TR 87/92: GROUP B

Folio	Hymn	Composer	Liturgical Assignment*
14	O lux beata trinitas	Dufay	Trinity Sunday
25	Veni creator spiritus	Binchois	Pentecost
30	Veni creator spiritus	Dufay	Pentecost
58	Jesu redemptor saeculi		Sunday - Compline
60	Pange lingua	N. Merques	Corpus Christi
61	Conditor alme siderum	Dufay	Sundays of Advent
72	Vexilla regis prodeunt	[Dufay]	Passion Sunday
78	Pange lingua		Corpus Christi
87	Audi benigne conditor	Merques	Weekdays of Lent
90	Beata nobis gaudia	Binchois	Pentecost-Lauds or Matins
96	Christe redemptor omnium/ Conserva	Dufay	All Saints
97'	Ave maris stella		Marian feasts
123	Ut queant laxis		St. John Baptist
132	Te lucis ante terminum		Saturday-Compline
134	Christe redemptor omnium/ Ex Patre	Dufay	Christmas
136	O quam glorifica		Marian feasts
137	Ut queant laxis	Merques	St. John Baptist
138	Christe redemptor omnium/ Ex Patre		Christmas
139	A solis ortus cardine	Binchois	Christmas-Lauds

*All liturgical assignments are editorial additions.

in Q 15 on folio 291' as well as in other sources. The setting in Q 15 has been attributed, without good reason, to Dufay,[52] and this setting has been confused with the Merques setting because the first few notes of the two are nearly identical. The confusion has been increased because a third setting, in Em, is a setting a fauxbourdon derived from the a 3 setting in Q 15. In reality, it is a case of three separate settings:

1. a 3: Q 15, f. 291'; Cs 15, f. 36'-37, Tr 92, f. 78
   and Em, f. 88
2. Fb: Em. f. 88
3. Fb: Em. 32 and Tr 92, f. 60, N. Merques

The second is derived from the first by using its contratenor as a superius and adding a new tenor. The only connection between these two and the Merques setting is the presence of the same chant melody in both.

Of the texts found here, all but three, *Jesu redemptor saeculi*, *Beata nobis gaudia*, and *Te lucis ante terminum*, are drawn from the Italian liturgy for Vespers or, in the case of *A solis ortus cardine*, Lauds. All are found in many sources of the period. The three exceptions are drawn from other Offices and only *Te lucis ante* is found in other sources.

The so-called Battre fascicles, Tr 87, folios 219-265', form Group C. Six hymns are found here. A group of three settings of *Conditor alme siderum* and one setting of *Veni creator spiritus* by H. Battre occur on folios 219'-221 and settings of *O quam glorifica* and *Iste confessor* are found on folios 241'-242'. The three *Conditor alme siderum* settings seem to have been written as a demonstration of ways in which pre-existent material may be used in hymn composition. All are *a 3*, each has the chant melody in a different voice, and the second setting is derived canonically from the first.

The two settings, O quam glorifica and Iste confessor, may provide clues to the place of origin of these fascicles. The Iste confessor setting uses the melody S 146, which, as mentioned above, is common to France, England, and, less frequently, Germany. Indeed, only this setting and that of Dufay use this melody. The text O quam glorifica appears only in Tr 92 and twice in Ca 6. It does not seem to have been set with any frequency in Germany or Italy, but the two settings in Ca 6 seem to indicate that it was used more frequently in France. These facts tend to support the hypothesis that the Battre fascicles may have originated in the province of Namur.[53]

None of the remaining sources of the first half of the fifteenth century contains a large enough number of hymns to warrant separate examination. The hymns preserved in these are included in Table 10, however, which is a composite list of those found in all sources antedating the middle of the century.

It will be noted that the texts of the Italian archetype predominate. Since no polyphonic sources containing a "pure" Germanic repertory are preserved from this period, this should not be surprising. Only three texts peculiar to the Germanic archetype are found, Festum nunc celebre, Christe qui lux es, and Quem terra pontus aethera, and significantly, the last two of these

TABLE 10

THE POLYPHONIC HYMN BEFORE 1450

Hymn	Feast	Apt	Q 15	Em	ModB	Tr87/92	Other*
Conditor alme siderum	Sundays of Advent	x	x	x	x	x	
Christe redemptor omnium/Ex Patre	Christmas	x	x		x	x	
A solis ortus	Christmas			x	x	x	Ao
Hostis Herodes impie	Epiphany		x	x	x	x	
Audi benigne	Weekdays-Lent				x	x	
Aures ad nostras	Sundays-Lent				x	x	
Iam ter quaternis trahitur	Lent						Ca 6
Vexilla regis	Passion Sunday				x	x	
Ad coenam agni	Easter		x		x		
Jesu nostra redemptio	Ascension	x	x		x		
Festum nunc celebre	Ascension			x		x	
Veni creator spiritus	Pentecost	x	x	x	x	x	Ao
Beata nobis gaudia	Pentecost					x	
Pange lingua	Corpus Christi		x	x	x	x	Ven, Mu 3224
Sacris solemniis	Corpus Christi					x	
Verbum supernum prodiens/Nec	Corpus Christi			x			
O lux beata trinitas	Trinity Sunday		x		x		
Urbs beata Jerusalem	Dedication of a Church		x	x	x		
Ut queant laxis	St. John Baptist	x	x	x	x	x	Ven, Mu 3224
Aurea luce	Sts. Peter and Paul		x		x		
Tibi Christe	St. Michael		x		x		Ven
Ave maris stella	Marian feasts	x	x	x	x	x	BU
O quam glorifica	Marian feasts					x	Ca 6
Quem terra pontus	Marian feasts						Ven
Christe redemptor omnium/Conserva	All Saints		x		x	x	
Proles de coelo	St. Francis				x		
En gratulemur hodie	St. Anthony				x		
Magnae dies laetitiae	St. Peter Martyr		x				

TABLE 10 (continued)

Hymn	Feast	Apt	Q 15	Em	ModB	Tr87/92	Other*
Exultet coelum laudibus	Common of Apostles		x	x	x		
Deus tuorum militum	Common of One Martyr	x	x		x		
Sanctorum meritis	Common of Many Martyrs	x	x		x	x	
Rex gloriose martyrum	Common of Martyrs			x		x	
Iste confessor	Common of Confessors	x	x		x	x	
Jesu corona virginum	Common of Virgins	x	x		x		
Virginis proles	Common of Virgins		x	x			
Jesu redemptor saeculi	Compline					x	
Te lucis ante terminum	Compline					x	
Christe qui lux es	Compline			x			

*Sigla used in this column are:

Ao	Aosta, Seminario, ms. without signature.
BU	Bologna, Biblioteca Universitaria, Ms. 2216.
Ca 6	Cambrai, Bibliotheque de la Ville, Ms 6.
Mu 3224	Munich, Bayerische Staatsbibliothek, Ms. 3224.
Ven	Venice, Biblioteca Marciana, IX, 145.

are among those twelve texts known in only one setting. These are *Christe qui lux* and *Quem terra pontus aethera* of the Germanic tradition. Also significant is the fact that eight more of the twelve, *Iam ter quaternis*, *Jesu redemptor saeculi*, *Rex gloriose martyrum*, *Beata nobis gaudia*, *Verbum supernum*, *Magnae dies laetitiae*, *En gratulemur hodie*, and *Sacris solemniis*, do not occur in later sources. If one disregards the works known in only one setting, those of the Germanic liturgy, the Marian texts other than Ave maris stella, and the additional text for the Common of Virgins, Virginis proles, none of which are preserved in great number in this period, the remaining texts are those of the Italian archetype. This does not indicate that the Italian practice was used everywhere at this time. It merely reflects that fact that almost all sources of polyphonic hymns of this period were compiled either in Italy or in an area such as Trent where the Italian influence was strong.

FOOTNOTES

[1] *Le Manuscrit de musique du Tresor d'Apt* (Paris, 1936).

[2] P. Battifol, *Histoire du Bréviare Romain* (3rd ed. rev.; Paris, 1911), p. 247.

[3] O. Ursprung, *Die katholische Kirchenmusik* (Berlin, 1931), p. 149.

[4] See the transcription by A. Gastoué, *Op. cit.*, pp. 57-58.

[5] H. Besseler, "Apt," MGG I (1949-1951), 569-570. H. Besseler, "Von Dufay bis Josquin," *ZfMw* XI (1928/29), 1-22.

[6] (Paris, 1966), p. 275.

[7] *Ibid.*, p. 261.

[8] *Ibid.*

[9] *Ibid.*

[10] *Ibid.*, pp. 262 and 364-365.

[11] F. X. Haberl, "Wilhelm DuFay," *VfMw* I (1885), pp. 451 ff.

[12] *Ibid.*, p. 453.

[13] R. Gerber, *ZGdmH*, pp. 64-65.

[14] *Ibid.*, p. 65 citing O. zur Nedden, *Quellen und Studien zur Oberrheinischen Musikgeschichte im 15. und 16. Jahrhundert* (Kassel, 1931), p. 48.

[15] M. Schuler, "Die Musik in Konstanz während des Konzils 1414-1418," *Acta* XXXVIII (1966), 150-168.

[16] Ursprung, *Op. cit.*, p. 144.

[17] C. Hamm, *A Chronology of the Works of Guillaume Dufay* (Princeton, 1964), pp. 171-172.

[18] *G. Dufay: Sämtliche Hymnen*, Vol. XLIX: *Das Chorwerk*, ed. F. Blume (Kassel, 1937), p. 2.

[19] "Dufay in Rom," AfMw XV (1958), 9-10.

[20] Hamm, Op. cit., p. 81.

[21] Hymen, pp. 52-67 and 358-406.

[22] Ibid., p. 590.

[23] Ibid., pp. 529 and 560.

[24] G. Adler and O. Koller (eds.), Sechs Trienter Codices: Erste Auswahl, Vols. 14/15: Denkmäler der Tonkunst in Oesterreich, ed. G. Adler (Vienna, 1894-), p. xiii.

[25] Stäblein, Hymnen, p. 560. On page 521 he states that it is found in a few Italian sources, but none of these are cited.

[26] M. Kanazawa, "Polyphonic Music for Vespers during the Fifteenth Century" (unpublished Ph.D. dissertation, Harvard University, 1966), p. 93.

[27] K. von Fischer, "Neue Quellen zur Musik des 13., 14. und 15. Jahrhunderts," Acta XXXVI (1964), 93-94.

[28] H. Besseler, "Bologna, Codex BL," MGG II (1952), 95-99.

[29] This anonymous setting is attributed to Dufay by G. De Van in "Inventory of Manuscript Bologna Liceo Musicale, Q 15 (olim 37)," MD II (1948), 254-255.

[30] G. Reaney, "Johannes de Limburgia," MGG VII (1958), 101-105.

[31] C. Sartori, "Matteo da Perugia e Beltrame Feragut: i due primi Maestri di Cappella del Duomo di Milano," Acta XXVIII (1956), 24-25. See also, W. Rehm, "Feragut," MGG IV (1955), 32-34.

[32] Sartori, Op. cit., p. 26.

[33] The fourteenth-century hymnary, Milan, Biblioteca Trivulziana, Ms. 347, does not include this text; instead it employs Deus creator omnium for Sundays throughout the year. This is confirmed by M. Huglo, et al., "Fonti e Paleografia del Canto Ambrosiano," Archivio Ambrosiano VII (1956), 99.

[34] However, one cannot completely discount the possibility that the Roman liturgy may have been used in certain private chapels in Milan.

[35] Benoit was French and is known to have composed two hymns. All of his preserved works have been published by G. Reaney, Early Fifteenth Century Music (Rome, 1966), Vol. III.

[36] The mensural practice of this group of five items is unique in Dufay's output. Hamm, Op. cit., pp. 92-96.

[37] The entire manuscript is described by K. Dèzes, "Der Mensuralkodex des Benediktinerklosters Sancti Emmerami zu Regensburg," ZfMw X (1927), 65-105.

[38] Ibid., p. 66.

[39] Ibid.

[40] Ibid.

[41] Ibid., p. 68.

[42] Ibid., pp. 66-67.

[43] Hamm, Op. cit., pp. 165-179.

[44] A concordance to the latter is found in Tr 87, folio 16, and is there ascribed to Johannes Roulett.

[45] It appears in Tr 87, folio 166', without attribution.

[46] R. Gerber (ed.), G. Dufay: Sämtliche Hymnen, Vol. XLIX of Das Chorwerk, ed. F. Blume (Kassel, 1937), p. 2.

[47] Contrafacta are listed in Dèzes, Op. cit., p. 70.

[48] Adler and Koller, Op. cit., pp. xii-xiii. H. Federhofer, "Trienter Codices," MGG XIII (1966), 666-673. Kanazawa, Op. cit., pp. 95-99.

[49] M. Kanazawa further suggests that perhaps certain fascicles were added to these groups later. Ibid., pp. 99-100.

[50] Adler and Koller, Op. cit., indicate that the setting of Ave maris stella on folio 97' carries an attribution to Leonel. This cannot be seen in a microfilm of the manuscript.

[51] K. Mixter, "Johannes Brassart: A Biographical and Bibliographical Study," MD XVIII (1964), 47.

[52] G. de Van, "Inventory of Manuscript Bologna, Liceo Musicale, Q 15 (olim 37)," MD II (1948), 254.

[53] Adler and Koller, Op. cit., p. xiii, on the basis of certain text characteristics.

III. ITALIAN HYMNODY AFTER 1450

The hymn repertory of the second half of the fifteenth century is much more extensive and varied than that of the preceding period because of the ever-increasing desire for polyphonic settings of this item. Also, because many more sources have been preserved and because these represent both the Germanic and the Italian archetypes, it is necessary to separate the hymns of this period into two groups according to the origin of the source. The first group will include all those containing the liturgy of the Italian archetype; the second, those of the Germanic. Chapter Three is concerned with all of the sources originating within the boundaries of modern Italy, with the exception of the Trent manuscripts.

The Hymns of F 112bis

The earliest of these Italian sources of the latter half of the century is the manuscript Florence, Biblioteca Nazionale Centrale, Magl. XIX, 112bis (F 112bis). This source dates from between 1460 and 1470.[1] The composers represented in this manuscript, which contains fifty-one compositions, are A. Janue, Binchois, Dufay, Dunstable, Leonel, and J. de Quadris. Thirteen of these are attributed to Janue, and four to Dufay, although two others are known to be by him. Of the eight remaining works which can be ascribed to a composer, only three carry attributions here. The predominance of works of Janue helps to determine the place of origin of this manuscript. Remo Giazotta suggests Genoa as the place of origin rather than Tuscany, which seemingly was an earlier supposition, because of the dominant position occupied by the works of Janue.[2] His evidence is a Genoese archival notice from October 14, 1456, that names "Anthonius de Janua cantor magiscola in palacio."[3] He assumes that this indicates that Janue was active at the Cathedral of St. Lorenzo in Genoa.[4] Since F 112bis contains only sacred music, it is not impossible, therefore, that it may indeed have been compiled either for or by the musicians there.

Of the fifty-one compositions in the manuscript, eighteen are Office hymns. All but one of these, Hostis Herodes impie, occur on successive folios, 4'-13, of the first two fascicles of the manuscript. One of this group of seventeen, Jesu corona virginum, is entered twice, on folios 6' and 13.[5] Although far from forming a complete cycle, these settings are arranged in an order based on aspects of the liturgical year. All are listed in Table 11.

The first four hymns, Lucis creator optime, Christe redemptor omnium/Ex Patre, Veni creator spiritus, and Pange lingua, are for the Temporal cycle. They are in the proper order if one begins the year with the Sundays after Pentecost. Next appears Janue's Jesu corona virginum which properly belongs in the position of its second entry, folio 13. The remaining twelve hymns are for feasts of the Sanctoral cycle. Six settings are for the Proper of the Saints; these include three settings of Ut queant laxis for the feast of John the Baptist and two settings of Ave maris stella and one of Quem terra pontus aethera for feasts of BVM. The other six are for feasts of the Common of the Saints. These occur in the order usually found in liturgical books and this is determined according to the dignity of the category to which the saint belongs. The isolated hymn that occurs much later in the manuscript is Janue's Hostis Herodes impie.

The preponderance of works by Janue in the entire manuscript is reflected in the hymns as well. Of the eighteen settings, nine are his. (This includes the twice-entered Jesu corona virginum.) This supports Giazotta's contention that the manuscript originated in Genoa. Other composers represented by hymns are Dufay, Dunstable, and de Quadris. Nothing need be said about the Dufay settings of Veni creator spiritus and Exultet coelum laudibus. The Ave maris stella attributed to Dunstable is his only known hymn and is preserved in only this source. The setting of Iste confessor attributed to Jo. de Quadris is preserved without attribution in three later sources, MC 871, Ver 759, and PC 862, all of which

TABLE 11

THE HYMNS OF F 112bis

Folio	Hymn	Composer	Liturgical Assignment
4'-5	Lucis creator optime	A. Janue	Sundays throughout the year
5'-6	Christe redemptor omnium/Ex Patre	A. Janue	Christmas
5'-6	Veni creator	Dufay	Pentecost
6'	Jesu corona	A. Janue	Common of Virgins
6'-7	Pange lingua		Corpus Christi
7'	Ut queant laxis	A. Janue	St. John Baptist
8	Ut queant laxis		St. John Baptist
8'	Ut queant laxis		St. John Baptist
9	Ave maris stella	Dumstaple	Marian feasts
9'-10	Ave maris stella		Marian feasts
10'	Quem terra pontus	A. Janue	Marian feasts
11	Exultet coelum	Dufay	Common of Apostles
11'	Deus tuorum militum	A. Janue	Common of One Martyr
12	Sanctorum meritis		Common of Many Martyrs
12'	Iste confessor	A. Janue	Common of Confessors
12'-13	Iste confessor	J. de Quadris	Common of Confessors
13'	Jesu corona	Anto. Janue	Common of Virgins
55	Hostis Herodes	A. de Janue	Epiphany

are of Italian origin. It should be noted that this setting and Janue's setting of the same text occur on successive page in reversed order in MC 871.

Twelve of the seventeen different settings are a 3, four are a fauxbourdon, and one is a 4. In Janue's fauxbourdon settings, the tenor parallels the superius very closely, generally moving in the same durational values and maintaining the interval of a sixth except at cadences. A similar parallelism is often found in his a 3 settings as well, but here it is broken occasionally by imitation at the beginnings of lines. The single setting a 4, Ave maris stella, folios 9'-10, is also found in Tr 88, folios 236'-237 (#379). It is seemingly Germanic rather than Italian in origin since it is not at all like any other hymn settings in F 112^{bis} but quite similar to the settings in Tr 88.[6] Five settings, Ut queant laxis, folio 9; Quem terra pontus, folio 10'; Jesu corona virginum, folio 6' and 13; and both settings of Iste confessor, folios 12' and 12'-13; call for the use of odd-numbered strophes; all others, the even-numbered.

The Hymns of SP B 80

A larger and slightly later hymn collection is found in Ms. B 80 of the Archivio di San Pietro in Rome, a manuscript that was copied between 1464 and 1474.[7] The manuscript contains eighty-six works, all of which are sacred. Twenty-six of these are hymns, in addition to which there is to be found the superius of a setting of Veni creator spiritus on folio 49.[8] All are anonymous in this source.

The manuscript was organized according to liturgical genre by the original scribe.[9] He entered twenty of the complete hymns into fascicles nineteen and twenty, using all but the first five folios of nineteen and the first three of twenty. Three more hymns were copied by him on folios in the Magnificat section that followed. Another scribe, Hamm's Scribe B, entered the hymns on folios 1, 31', and 246'-248 at a later date. The single voice part on folio 49 was entered by still another scribe, also at a later date. All of these later additions were made on folios left blank by the original scribe. The hymns found in this manuscript are listed in Table 12.

TABLE 12

THE HYMNS OF SP B 80

Folio	Hymn	Composer	Liturgical Assignment*
1	Vexilla regis prodeunt		[Passion Sunday]
31'	Ut queant laxis		St. John Baptist
49	Veni creator		[Pentecost]
181'	Conditor alme		Sundays in Advent
182	Christe redemptor omnium/Conserva	Dufay	All Saints
182'	Hostis Herodes impie		Epiphany
183	Ave maris stella		Marian feasts
183'	Jesu nostra redemptio		[Ascension]
184	Veni creator	Dufay	Pentecost
184'	O lux beata trinitas	Dufay	[Trinity Sunday]
185	Pange lingua		[Corpus Christi]
185'	Aeterne Rex altissime		[Ascension-Matins]
186	Aurea luce	[Dufay]	[Sts. Peter and Paul]
186'	Lucis creator optime		[Sundays throughout the Year]
187	Urbs beata Jerusalem		Dedication of a Church
187'	Deus tuorum militum	[Superius by Dufay]	[Common of One Martyr]
188	Jesu corona virginum		Common of Virgins
188'	Sanctorum meritis		[Common of Many Martyrs]
189	Ad coenam agni providi		[Easter]
189'	Exultet coelum laudibus	[Dufay]	Common of Apostles

TABLE 12 (continued)

Folio	Hymn	Composer	Liturgical Assignment*
190	Audi benigne conditor		[Weekdays in Lent]
190'	Vexilla regis		[Passion Sunday]
191	Adesto sancta trinitas		[Trinity Sunday]
194	Ave maris stella		Marian feasts
219	Iste confessor		Common of Confessors
228'	Aures ad nostras		[Sundays in Lent]
246'-248	Hostis Herodes impie		Epiphany

*Liturgical assignments given in brackets are editorial additions.

The twenty-three hymns copied by the principal scribe--twenty in fascicles 19 and 20 and three in the following two fascicles--include almost all those items needed for a complete cycle for the liturgical year. Only the settings for St. Michael, St. John Baptist, and Christmas are missing.

Only the first eight items of the basic cycle are ordered according to the requirements of the liturgical year. The cycle begins with *Conditor alme siderum* for Sundays in Advent. The next setting should be *Christe redemptor omnium/Ex Patre* for Christmas. However, one finds instead the setting *Christe redemptor omnium/Conserva* for All Saints with a rubric indicating All Saints. Although anonymous here, this setting is Dufay's and, significantly, it is actually his setting of the text for Christmas. Both texts use S 71, so the change in text presents no real problem. The scribe may have intended this setting to perform double service, that is, for both Christmas and All Saints. As can be seen in Table 12, the order does not follow the liturgical year after the first eight items. Two texts, *Aeterne Rex altissime* for Matins of Ascension and *Adesto sancta Trinitas* for Trinity Sunday, are not found in a polyphonic setting in any other source in the period under consideration.

None of the hymns in this section carry an ascription but five can be attributed to Dufay through concordances. Another, *Deus tuorum militum*, folio 187', uses Dufay's superius with two newly-composed lower parts. The remaining works are anonymous.

All of the hymns in this group except two, *Christe redemptor omnium/Conserva* and *Jesu corona virginum*, are *a 3*. The two exceptions are *a fauxbourdon*. The settings are rather simple with the chant melody in modernized form in the superius. Only one strophe of the text is underlaid, generally the first.

The three complete hymns which were entered by Hamm's scribe B are considerably more complex. Both *Vexilla regis prodeunt* and *Ut queant laxis* are *a 4*, with *Vexilla regis* deriving the fourth voice part canonically. The third added hymn, *Hostis Herodes impie*, has four different polyphonic settings. The first is *a 4* and is underlaid with strophe one and two; the second *a 3*, uses strophe three; the third, a 4, uses four; and the fourth, a 4, uses the Doxology. In the third setting one voice is derived canonically. In addition, the first strophe is also underlaid to the chant melody. In their general style and, in the case of Hostis Herodes impie, in the use of multiple settings, these hymns resemble those of CS 15.

The Hymns of MC 871

The manuscript 871 ~~N~~ of the library of Montecassino is a composite source, only one section of which contains music. According to inscriptions on the spine and within the manuscript as well, the non-musical portions either originated at or were at one time owned by the Cistercian monastery of Sts. Vincent and Anastasius in Rome.[10] An inscription within the music section indicates that this portion was once in the library of a monastery in Gaeta, dedicated to St. Michael.[11] This religious house was formed in 1438 by Eugene IV who joined together the monasteries of St. Justina and St. Michael.[12]

The musical portion of this source falls into three sections, folios 1-17 (pages 247-279), folios 18-48' (pages 280-340), and folios 101-150' (pages 341-432). The presence of self-contained foliation here indicates that this section once enjoyed an independent existence. The pagination was entered after the manuscript, as presently known, was assembled. The gap in the foliation between sections two and three indicates that in its original state, the musical section contained much more material as does the Tabula of the manuscript, which lists several items which are no longer to be found in the collection, including settings of Deus tuorum militum and Iste confessor.[13]

The hymns all occur within the second section, pages 280-340 (folios 18-48'), which contains almost exclusively Office music. The hymns are preceded here by fauxbourdon settings of five Psalms, Dixit Dominus Domino meo, Confitebor tibi Domine, Beatus vir, Laudate pueri Dominum, and Laudate Dominum omnes gentes. These five are the Psalms for the feast of St. Michael in the Roman usage.[14] These are followed by the thirty-five hymns which are copied, with a few other works interpolated, on folios 23'-47. The hymns can be divided into two groups. One consists of the first thirty hymns, all of which are either a 3 or a fauxbourdon, and the second of the remaining five, all of which are a 4, and the last of which, Sanctorum meritis, lacks two of its four voices. All of these hymns are listed in Table 13.

The first thirty hymns form nearly a complete cycle for the liturgical year, according to the Italian archetype. All texts are present except those for Sts. Peter and Paul and the Dedication of a Church. The cycle begins with Conditor alme siderum for Sundays of

TABLE 13

THE HYMNS OF MC 871 N

Page	Hymn	Composer	Liturgical Assignment*
292-293	Conditor alme siderum		Sundays of Advent
294	Christe redemptor omnium/Conserva		All Saints
295	Christe redemptor omnium/Ex Patre	[Dufay]	Christmas
296	Hostis Herodes impie		Epiphany
297	Aures ad nostras	Dufay	Sundays in Lent
298	Audi benigne	[Dufay]	Weekdays in Lent
299	Vexilla regis prodeunt	[Dufay]	Passion Sunday
300	Ad coenam agni providi		Easter
301	Tristes erant apostoli		Common of Apostles in Paschal Time
302	Hymnus canamus gloriae		Ascension-Matins
303	Jesu nostra redemptio		Ascension
305	Veni creator spiritus	[Dufay]	Pentecost
306	Pange lingua		Corpus Christi
307	Pange lingua		Corpus Christi
308	Christe redemptor omnium/Ex Patre		Christmas
309	O lux beata trinitas	G. Dufay	Trinity Sunday
311	Nunc sancte nobis spiritus		Sundays-Terce
314-315	Lucis creator optime		Sundays-Vespers
316	Te lucis ante terminum		Sundays-Compline
317	Ave maris stella		Marian feasts
318	Tibi Christe		St. Michael
319	Ut queant laxis		St. John Baptist
320	Phebus astris	Anthonius Picardus	St. Justina
321	Exultet coelum laudibus		Common of Apostles
322	Exultet coelum laudibus		Common of Apostles
323	Deus tuorum militum		Common of One Martyr
325	Iste confessor	[de Quadris]	Common of Confessors

TABLE 13 (continued)

Page	Hymn	Composer	Liturgical Assignment*
326	Iste confessor	[Janue]	Common of Confessors
327	Jesu corona virginum		Common of Virgins
328	Christe redemptor omnium/Conserva	[Dufay]	All Saints
329	Christe redemptor omnium/Ex Patre	Franchinus Gafforus	Christmas
334	Hostis Herodes impie	Franchinus Gafforus	Epiphany
335	Ave maris stella	Damianus	Marian feasts
336	Ave maris stella		Marian feasts
337	Sanctorum meritis		Common of Many Martyrs

*All liturgical assignments are editorial additions. The attributions in brackets are based on concordances.

Advent. This is followed by an _a 3_ setting of _Christe redemptor omnium/Conserva_ for All Saints and _a fauxbourdon_ setting of _Christe redemptor omnium/Ex Patre_ for Christmas. Because this cycle is rather complete and well-ordered, one may safely assume that this seemingly out-of-place text is to provide an alternate _a 3_ setting for Christmas, a situation not unlike that found in SP B 80. (See above, page 53). The next five settings are the usual ones for Epiphany through Easter Sunday. After the next two items, _Tristes erant apostoli_ and _Hymnum canamus gloriae_, which are not commonly found in polyphonic version, the cycle continues with the usual texts for Ascension, Pentecost, and Corpus Christi. The next setting, _Christe redemptor omnium/Ex Patre_, is for Christmas and is the only one that occurs out of its proper place. It is followed by Dufay's setting of *O lux beata trinitas* for Trinity Sunday, and this, in turn, is followed by three settings for the Offices of Sundays throughout the Year; *Nunc sancte nobis spiritus* for Terce, *Lucis creator optime* for Vespers, and *Te lucis ante terminum* for Compline. The remaining hymns are for the Proper and Common of the Saints, and all of those normally found in the Italian archetype are present except that for Sts. Peter and Paul. The presence here of a setting of the text *Phebus astris*, for St. Justina, which is not to be found elsewhere in a polyphonic setting, should be noted.

Five of the texts set here are of special interest. *Tristes erant apostoli*, a *divisio* of *Aurora lucis*, is used here for the Common of Aspostles in Paschal Time. The general practice seems to have been to use the melody of *Ad coenam agni providi* with the text *Exultet coelum laudibus*.[15] The cycles of Festa and Corteccia, however, employ *Tristes erant apostoli*.[16] Thus, the appearance of this text here is not unusual. R. Gerber was seemingly unaware of this possibility and called it a setting of *Aurora lucis* with the fifth strophe underlaid, making it an Easter text.[17]

The presence and grouping together in the proper liturgical order of the three texts for the Offices of Terce, Vespers, and Compline of Sundays is unique in fifteenth century collections. The Vespers hymn, *Lucis* creator optime, is a part of the Italian archetype, but the other two are decidedly special. Nunc sancte nobis spiritus for Terce is not found elsewhere in a polyphonic setting and Te lucis ante terminum for Compline is found in only one other source of this period. Entered immediately before the last is a setting of an antiphon Miserere mihi Domine used in Compline on Sundays in the Roman usage. Immediately preceding the setting of Lucis creator optime are the five Psalm antiphons for Sunday Vespers in the Roman usage.[18] The portion set here is the second part of the antiphon, that part sung by the choir after the soloist's intonation. The use of polyphony in Offices other than Vespers probably indicates that the manuscript was compiled for the use of a monastic group. Terce immediately precedes the principal Sunday Mass and for this reason often enjoyed greater ceremony than the other Lesser Hours. This is shown here by the use of a polyphonic hymn. Sunday Compline also seems to have enjoyed a certain greater ceremony at the place for which this cycle was compiled since both a hymn and an antiphon are present.

A problem arises here since the Psalms and antiphons included are those of the Roman usage, not the monastic which commonly uses only four Psalms with their antiphons. However, it seems very possible that monastic houses may have followed certain practices of the secular tradition. Indeed, the one of the two antiphonaries cited by Peter Wagner as examples of monastic practice, the Hartker Codex, contains five antiphons for Vespers, implying the use of five Psalms as well.[19] Thus, one cannot, at this point, make absolute statements concerning the practice of a given establishment, whether monastic or secular.

One of the two remaining hymns is a unique setting of the text *Hymnum canamus gloriae* for Matins of Ascension. The other is a unique setting of the text *Phebus astris* which indicates that special attention was given to St. Justina. This latter item within a collection conforming to the Italian archetype helps to confirm its origin. Regardless of the inclusion of Psalms and antiphons for Vespers and the single Compline antiphon, which seem to indicate the secular and not the monastic practice, this collection was compiled for the monastery of St. Michael in Gaeta which was formed by the union of houses dedicated to St. Michael and St. Justina.

Only three works of the first thirty hymns in MC 871 carry an attribution. The setting of *O lux beata Trinitas* is attributed to Dufay, as is the setting of *Aures ad nostras*. The latter, however, is not the setting usually attributed to Dufay elsewhere and is probably spurious. The two settings following this one are Dufay's, although anonymous here, and the scribe may have made an error in regard to *Aures ad nostras* or may have been copying a source with an incorrect attribution.[20] The setting of *Phebus astris* is attributed to Anthonius Picardus, who may be the man listed as a contrabasso in the papal chapel in 1507.[21] Five other works (See Table 13) can be attributed to Dufay through concordances. The two settings of *Iste confessor*, pages 325 and 326, are attributed to J. de Quadris and A. Janue in F 112^{bis}. The remaining twenty-two works are anonymous.

Two of these thirty settings are *a fauxbourdon*; the other twenty-eight are *a 3*. In most instances the chant melody is in the superius in modernized form. The only exception is the setting of *Te lucis ante terminum* which has the chant melody notated in breves in the contratenor.[22]

The five additions to the basic group of thirty are all *a 4* and the last is incomplete. Two, *Christe redemptor omnium/Ex Patre* and *Hostis Herodes impie*, are attributed to Gafforius and are the only hymns he is known to have composed for the Roman rite. The setting of *Ave maris stella* on page 335 is ascribed to Damianus, and the other two remain anonymous. Gafforius was in Naples from 1478 until 1480,[23] while Damianus may be the Tommaso Damiani who was in Naples as a flutist in 1456.[24] The presence of these two men in Naples at that time supports the assumption of an origin in Gaeta, which is near Naples. The presence of the Gafforius hymns makes an origin before 1478 unlikely. Furthermore, the Damianus setting uses non-quartal harmony which also indicates an origin in the 1470's. Thus, all of the evidence tends to support Isabel Pope's date of "not before 1480, and in all probability not more than a very few years thereafter."[25]

The Hymns of Mod 454 and 455

The Biblioteca Estense preserves a small, but significant collection of hymns in the manuscripts MI.11. and MI.12. (olim Latin 454 and 455), which seemingly originated in Ferrara and were later moved with the rest of the Estense library to Modena. Manfred Bukofzer has drawn attribution to this pair as one of the earliest sources of polychoral composition.[26] The manuscript contains settings of Psalms and hymns for two choruses that sing alternate verses of the Psalms and alternate strophes of the hymns. In the case of the humns, this is a new practice, since one generally finds alternation of chant and polyphony, even in sources using multiple settings, such as CS 15.[27] All of the hymns of both manuscripts are listed in Table 14. The foliation is the same in both manuscripts. Mod 454 contains settings of the odd-numbered strophes, Mod 455, those for the even. It should be noted that in only one instance are the settings for both the odd and the even by the same composer.

TABLE 14

THE HYMNS OF MOD 454 AND 455

Folio	Hymn	Composer		Liturgical Assignment
		Mod 454	Mod 455	
34'	Audi benigne conditor		Martini	Weekdays of Lent
35	Aures ad nostras	Brebis	Martini	Sundays of Lent
35'	Vexilla regis	Brebis	Martini	Passion Sunday
36'	Exultet coelum	Martini	Martini	Common of Apostles
37	Deus tuorum militum	Brebis	Martini	Common of One Martyr
37'	Sanctorum meritis	Brebis		Common of Many Martyrs
38	Iste confessor	Martini	[lacking]	Common of Confessors
38'	Jesu corona	Martini	[lacking]	Common of Virgins

As can be seen in Table 14, these manuscripts contain only a partial cycle: three Lenten hymns, *Audi benigne conditor*, *Aures ad nostras*, and *Vexilla regis prodeunt*, and the five settings for the Common of Saints. Both contain settings for Apostles, One Martyr, and Many Martyrs. Unfortunately the folio presumably containing the last two of these in Mod 455 is now missing. The stub of this lost folio is visible even through examination of a microfilm.

All but two of the settings, *Audi benigne conditor*, Mod 454, folio 34', and *Sanctorum meritis*, Mod 455, folio 37', carry attributions. Four works in Mod 454, *Aures ad nostras*, *Vexilla regis prodeunt*, *Deus tuorum militum*, and *Sanctorum meritis*, are attributed to Giovanni Brebis. All of the others, except the two anonymous ones, are attributed to Johannes Martini.

Brebis was maestro di capella in Ferrara in 1476.[28] He was in Florence in 1472 and 1474 and in Bologna from 1479 until 1481.[29] Johannes Martini, who is also represented by hymns in the Mu 3154 and Ver 759, was a member of the chapel of Ercole I d'Este in Ferrara from 1475 until 1492.[30] Furthermore, it seems that Petrucci published a cycle of hymns by Martini in 1507 under the title Hymnorum liber primus Io. Martini.[31] No copy of this has been preserved, but a copy did at one time exist in the library of Ferdinand Columbus.[32]

The hymns are musically more complex than the psalms, which tend to use chordal movement.[33] Those hymns ascribed to Martini make extensive use of imitation, often changing the order and distance of entrances, whereas much less use of this technique is present in the works of Brebis. On this basis, the setting of Audi benigne conditor in Mod 454 may be by Brebis, and the setting of Sanctorum meritis in Mod 455 may be by Martini. Both are transcribed in Appendix II along with their companion pieces to facilitate comparison.

The collection is unique in the period under consideration in that it is the only one to provide for alternatim performance of polyphonic settings. All others, with the exception of Lymburgia's setting of Christe redemptor omnium/Ex Patre in Q 15, employ alternation of chant and polyphony. Other sources, such as CS 15, where multiple settings of the same text are to be found, all use chant-polyphony alternation.

The Hymns of Ver 758 and Ver 759

Among the resources of the Biblioteca Capitolare of Verona are two manuscripts, Ms. DCCLVIII (Ver 758) and Ms. DCCLIX (Ver 759), that contain large hymn collections. Although close in date and with some hymns in common, these manuscripts are not as nearly contemporary as some writers have implied.[34] Actually, Ver 759 is slightly older and contains works of Okeghem and Tinctoris in the Mass section, whereas Ver 758 opens its motet section with Compere's Ave Maria--Sancte Michael, which seems to have been composed between 1495 and 1500.[35] This difference in age is also suggested by stylistic differences in the humns of the two collections.

The larger hymn collection is found in the earlier source, Ver 759. Its twenty-nine hymns can be divided into four distinct groups, each of which will be considered separately. All of the hymns are listed in Table 15, with those also occurring in Ver 758 marked with an asterisk. (The complete hymns of Ver 758 are listed in Table 16.)

The largest group is formed by the seventeen hymns entered by the principal scribe on folios 59'-67. All are a 3 except the last which is a 4, and all have rubrics indicating the feast to which they are assigned.

TABLE 15

THE HYMNS OF VER 759

Folio	Hymn	Composer	Liturgical Assignment[a]
*19'-20	Hostis Herodes impie		[Epiphany]
*38'-39	Aures ad nostras		[Sundays in Lent]
59'	Ut queant laxis		St. John Baptist
60	Lucis creator optime		Sundays throughout the Year
60'	Conditor alme siderum		Sundays in Advent
61	Christe redemptor omnium/Ex Patre		Christmas
61'-62	Jesu nostra redemptio		Ascension
*61'-62	Iste confessor		[Common of Confessors]
62	Iam Christus astra ascenderat		Pentecost
62'	Hostis Herodes impie		Epiphany
62'	Tibi Christe		St. Michael
63	Exultet coelum laudibus		Common of Apostles
63	no text		
63'	Iste confessor	[de Quadris]	Common of Confessors
63'-64	Iste confessor		[Common of Confessors]
64	Pange lingua		Corpus Christi
64'	Ad coenam agni providi		Easter
65	Deus tuorum militum		Common of One Martyr
65'	Virginis proles		Common of Virgins
65'-66	Ave maris stella		[Marian feasts]
66	Ave maris stella		Marian feasts
66'	Christe redemptor omnium/Conserva		All Saints
67	Aures ad nostras		Sundays in Lent
*71'	Iam Christus astra ascenderat		[Pentecost]
*76'-77	Christe redemptor omnium/Ex Patre		[Christmas]
*79	Ad coenam agni providi		[Easter]
96'	Christe redemptor omnium[b]		
96'-97	Christe redemptor omnium/Conserva		All Saints
96'-97	Christe redemptor omnium/Ex Patre		Christmas

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[a] Liturgical assignments in brackets are editorial additions.

[b] The last three items have no text. The text of the last two is determined through concordances; that of the first through the identification of the chant melody, S 71, which is used with both texts beginning Christe redemptor omnium.

Although neither complete nor in a strict order, these settings do provide for most of the feasts of the liturgical year. The hymns are lacking for Weekdays of Lent, Passion Sunday, Trinity Sunday, and the Dedication of a Church in the Temporal cycle and for Sts. Peter and Paul and the Common of Many Martyrs in the Sanctoral. Two deviations from the Italian archetype must be noted. The first is the use of the text *Iam Christus astra ascenderat* for Pentecost instead of *Veni creator spiritus*. This may be traced to the influence of the Milanese tradition on that of Verona. This text is used in the Milanese liturgy, and Verona is one of the cities of northern Italy that came under the influence of the Milanese practice.[36] The second deviation is the use of the text *Virginis proles* for the Common of Virgins in place of *Jesu corona virginum*. This text is found in only two other sources, Q 15 and Em. These two use S 146 which, as mentioned in connection with the Dufay setting of *Iste confessor*, is not often found in Italy. The setting here uses S 532_2, which is the melody with which it is found in the eleventh-century Veronese hymnary, Verona, Biblioteca Capitolare, Ms CIX (102).[37] Thus, the use of *Virginis proles* with the melody S 532_2 must be an ancient, distinctive feature of the Veronese liturgy, and not the result of Milanese influence, since in this latter tradition *Jesu corona virginum* is used.

The next largest group is formed by the six later insertions that also occur in Ver 758, and are marked with asterisks in Table 15. All are _a 4_. Only one of these, _Iste confessor_, folios 61'-62, was entered within the group of seventeen copied by the principal scribe; the others appear before or after this group. These hymns may have been copied directly from Ver 758 or from the source from which Ver 758 was copied. For this reason they will be considered a part of that collection, and further discussion will be found below.

The third group consists of three settings added on space left empty on certain of the pages in the section containing the main cycle. Two, _Iste confessor_, on folios 63'-64, and _Ave maris stella_, on folios 65'-66, are _a fauxbourdon_, and are the only examples of this kind of composition in the manuscript. The third, on folio 63, has no text, and unfortunately no exact identification of the melody is possible. Nevertheless, the division of the item into four nearly equal phrases and its appearance here in the hymn section suggest that it, too, is a hymn.

The final group consists of the last three entries in the source. These were copied by a later hand on folios 96'-97 in space remaining after an _Agnus Dei_ had been entered. None has a text, but all three use S 71, a melody associated with settings of both of the texts beginning _Christe redemptor omnium_. Indeed, two of these settings can be found in other sources. The _a 3_ setting is Dufay's Christe redemptor omnium/Conserva, and the a 4 appears in CS 15, folios 6'-7, with the text Christe redemptor omnium/Ex Patre. The a 2 setting is an unicum. The situation here is similar to that of the three settings of the hymn Conditor alme siderum in the Battre fascicles of Tr 87. These three works seem to represent different possibilities for hymns composition. The a 2 setting has the chant melody in the lower part in semibreves against a rapidly moving, freely composed superius. In the other two the chant melody is modernized and is in the superius.

All of the hymns in Ver 159 are anonymous. Except for the six settings that are also found in Ver 758 all but three are unica. Attributions for two of these three can be discovered through their concordances. The a 3 setting of Christe redemptor omnium/Conserva is by Dufay, as was mentioned above, and the setting of Iste confessor, folio 63', is by J. de Quadris. The latter is the only setting in the main group that is not an unicum. Finally the setting a 4 of Christe redemptor omnium/Ex Patre on folios 96'-97 is preserved in CS 15 without attribution.

Ver 758 preserves a smaller but better organized cycle. Its fourteen hymns, listed in Table 16, are arranged to follow the liturgical year and include rubrics for the first nine. The Temporal cycle lacks only settings of *Audi benigne conditor* for Weekdays of Lent, *O lux beata trinitas* for Trinity Sunday, and *Urbs beata Jerusalem* for the Dedication of a Church. These three are lacking in Ver 759 as well, which may indicate that they were not set polyphonically in the Veronese tradition. As in Ver 759 *Iam Christus astra ascenderat* is used in place of *Veni creator spiritus* on Pentecost.

Only four settings for the Sanctoral cycle are present: an *a 4* and an *a 3* setting of *Ave maris stella*, one of *Iste confessor*, and one of a hymn apparently for the feast of St. Lucy. The *a 4* setting of *Ave maris stella*, folios 58'-59, is entered twice in Mu 3154, the first entry of which is ascribed to Johannes Martini; it is the only hymn in Ver 758 to occur in another source except, of course, for those also found in Ver 759. The other setting of this text is the only *a 3* hymn in the source. As for the St. Lucy hymn, the beginning of the first strophe underlaid is "Virgo Lucia assistitur," which probably is the second strophe of the text, since in all other settings in both Ver 758 and 759 only even-numbered strophes are underlaid. The musical setting used with this St. Lucy text also occurs in this manuscript on folios 49'-50 and in Ver 759, folios 76'-77, with the text *Christe redemptor omnium/Ex Patre*. These are the only settings of this text in the fifteenth century that do not use S 71. Indeed, the four other settings of this text in Ver 759 use S 71, making it seem as though this was the common practice. Consequently, this setting of Christe redemptor omnium, based on the melody commonly used for the St. Lucy text, is probably a contrafactum.

In addition to this hymn for St, Lucy, the antiphons for Vespers of her feast are also found here. A Benedictine abbey dedicated to her was founded in Verona in 1310, and ownership shifted between the Benedictines and the city until 1517 when the Benedictines gained permanent control.[38] The manuscript may have originated in this establishment.

The hymns seem to be the oldest works in both of the Verona sources. Whereas other works in Ver 758 can be dated in the decade before 1500, Martini's setting of Ave maris stella was probably composed in the 1480's. One of the settings in Ver 759, de Quadris's setting of Iste confessor, is found in F 112bis, and was thus composed between 1450 and 1460. The predominance of a 3 settings in Ver 759 would place these hymns in the third quarter of the fifteenth century with the a 4 settings in Ver 758 no more than fifteen years younger. Surprisingly, only one setting by Dufay is found. Of all the large Italian collections, only these two sources and PC 862 fail to include some of Dufay's hymns in the main cycle.

TABLE 16

THE HYMNS OF VER 758

Folio	Hymn	Composer	Liturgical Assignment
48'-49	Conditor alme siderum		Sundays in Advent
*49'-50	Christe redemptor omnium/Ex Patre		Christmas
*50'-51	Hostis Herodes impie		Epiphany
*51'-52	Aures ad nostras		Sundays in Lent
52'-53	Vexilla regis prodeunt		Passion Sunday
*53'-54	Ad coenam agni providi		Easter
54'-55	Jesu nostra redemptio		Ascension
*55'-56	Iam Christus astra ascenderat		Pentecost
56'-57	Pange lingua		Corpus Christi
57'-58	Lucis creator optime		[Sundays throughout the Year]
58'-59	Ave maris stella	[Martini]	[Marian feasts]
59'-60	Ave maris stella		[Marian feasts]
*60'-61	Iste confessor		[Common of Confessors]
*61'-62	Virgo Lucia assistitur Strophe 2		[St. Lucy]

*Indicates that the same setting is found in Ver 759.

The Hymns of CS 15

The largest collection of polyphonic hymns in the period under consideration is found in the manuscript Rome, Biblioteca Vaticana, Cappella Sistina, Ms. 15 (CS 15). It was probably copied for the use of the Sistine Chapel during the reign of Julius II, 1503-1513.[39] The hymns are found at the beginning of the manuscript, folios 2'-70, and are followed by collections of Magnificats and motets which seem to date from about 1500. Each hymn has from one to four strophes set polyphonically, and the alternate strophes are sung in unison to the chant melody which is provided for each strophe employing it.

The hymn cycle consists of seventy-one settings. Ten of these may be performed in more than one manner, four either *a fauxbourdon* or *a 3* and six either *a fauxbourdon* or *a 4*, making eighty-one settings. However, eight settings appear twice, leaving the number of different settings at seventy-three. These settings are employed with twenty-five different texts. Three of these texts allow a choice as to the chant melody to be employed. All of the hymns are listed in Table 17.

TABLE 17

THE HYMNS OF CS 15

Folio	Hymn*	Composer	Liturgical Assignment
	Conditor alme		[Sundays in Advent]
2'-3	Str. 2 a 5		
3'-4	Str. 4 a 4		
4'-5	Str. 6 a 4		
4'	Str. 7 Fb	[Dufay]	
	Christe redemptor omnium/Ex Patre		Christmas
5'-6	Str. 2 Fb	[Dufay]	
6'-7	Str. 4 a 4		
7'-8	Str. 6 a 3	[Dufay]	
	Hostis Herodes impie		Epiphany
8'-9	Str. 2 a 4		
9'-10	Str. 4 a 3	[Dufay]	
	Lucis creator optime		[Sundays between Epiphany and Lent]
10'-11	Str. 2 a 4	de Orto	
11'-12	Str. 4 a 4	de Orto	
	Lucis creator optime		[Sundays after Pentecost]
12'-13	Str. 2 Fb or a 4		
13'-14	Str. 4 a 4		

TABLE 17 (continued)

Folio	Hymn*	Composer	Liturgical Assignment
	Audi benigne conditor		Weekdays in Lent
14'-15	Str. 2 a 4		
15'-16	Str. 4 a 3	[Dufay]	
	Aures ad nostras		Sundays in Lent
16'-17	Str. 2 Fb or a 4		
17'-18	Str. 4 a 4		
18'-19	Str. 6 a 3	[Dufay]	
19'-20	Str. 8 a 4		
	Vexilla regis		Passion Sunday
20'-21	Str. 2 Fb or a 3	[Dufay]	
21'-22	Str. 4 Fb or a 4		
22'-23	Str. 6 a 3	[Dufay]	
	Ad coenam agni		Octave of Easter
23'-24	Str. 2 a 3	[Dufay]	
24'-25	Str. 4 a 4		
25'-26	Str. 6 a 4		
26'-27	Str. 8 a 4		
	Jesu nostra redemptio		Ascension
27'-28	Str. 2 a 4		
28'-29	Str. 4 a 4		
	Veni creator spiritus		Pentecost
29'-30	Str. 2 a 3	[Dufay]	
	Fb	[Dufay superius]	
30'-31	Str. 4 a 4		
31'-32	Str. 6 a 4		
	O lux beata trinitas		Saturdays
32'-33	Str. 2 a 3	[Dufay]	
33'-34	Str. 3 a 4		
	Pange lingua		Corpus Christi
34'-35	Str. 2 a 3	[Dufay]	
35'-36	Str. 4 a 4		
36'-37	Str. 6 a 3	[Dufay]	
	Ut queant laxis		St. John Baptist
37'-38	Str. 2 a 3	[Dufay]	
38'-39	Str. 4 a 4	de Orto	

TABLE 17 (continued)

Folio	Hymn*	Composer	Liturgical Assignment
	Aurea luce		[Ss. Peter and Paul]
39'-40	Str. 1 a 3	[Dufay]	
40'-41	Str. 6 a 4		
41'-42	Str. 4 a 3	[Dufay]	
	Ave maris stella		Marian feasts
42'-43	Str. 2 a 3	[Dufay]	
43'-44	Str. 4 a 4	Josquin des Pres	
44'-45	Str. 6 a 4		
45'-46	Str. 7 a 4		
	Nardi Maria pistici		[Maria Magdalena]
46'-47	Str. 2 a 4	Josquin des Pres	
	Petrus beatus		St. Peter in Chains
47'-48	Str. 3 a 4		
	Tibi Christe		St. Michael
48'-49	Str. 1 a 4		
49'-50	Str. 3 a 3		
	Christe redemptor omnium/Conserva		All Saints
50'-51	Str. 2 a 3	[Dufay]	
51'-52	Str. 4 a 5		
52'-53	Str. 6 a 4		
	Exultet coelum		Common of Apostles
53'-54	Str. 2 Fb or a 3	[Dufay]	
54'-55	Str. 4 a 4		
55'-56	Str. 6 a 3	[Dufay]	
	Deus tuorum militum		Common of One Martyr
56'-57	Str. 2 Fb	[Dufay]	
	a 3	[Dufay superius]	
57'-58	Str. 4 a 4		
	Sanctorum meritis		Common of Many Martyrs
58'-59	Str. 2 a 3	[Dufay]	
	Sanctorum meritis		Common of Many Martyrs
59'-60	Str. 2 a 4		
60'-61	Str. 4 a 3		
61'-62	Str. 6 a 4		

TABLE 17 (continued)

Folio	Hymn*		Composer	Liturgical Assignment
	Iste confessor			Common of Confessors
62'-63	Str. 2	Fb	[Dufay]	
		a 3	[Dufay superius]	
63'-64	Str. 4	a 3	[Dufay superius]	
	Iste confessor			Common of Confessors
64'-65	Str. 2	Fb or a 4		
65'-66	Str. 4	a 4		
	Jesu corona virginum			Common of Virgins
66'-67	Str. 2	a 3	[Dufay superius]	
67'-68	Str. 4	Fb	[Dufay]	
67'-68	Str. 5	a 4	[Dufay Fb and 2 new voices.]	
	Urbs beata Jerusalem			[Dedication of a Church]
68'-69	Str. 2	Fb	[Dufay superius]	
69'-70	Str. 4	a 3	[Dufay]	
69'-70	Str. 5	a 4	[Dufay superius]	

*Information in this column refers to the strophe (Str.) underlaid and to the number of voices employed. Fb indicates fauxbourdon.

The settings are arranged in a cycle following the Italian archetype, including the two texts required by the Ordo of Haymo of Faversham that are not found elsewhere in a polyphonic setting, Petrus beatus and Nardi Maria pistici. In the case of Lucis creator optime, two composite settings of three texts are provided. One uses S 71 and the other uses S 501_2, the latter of which is the melody commonly found with this text in Italy. The reason for the two settings of this text is quite simple. The first uses S 71, the melody of the Christmas hymn, _Christe redemptor omnium/Ex Patre_, because this setting of the text was intended for use from the Sundays after Epiphany until Lent, whereas the second setting was intended for use from the second Sunday after Pentecost until Advent. The use of S 71 for the first of these results from the liturgical practice of the time, according to which, during the period immediately following a major feast, all hymn texts were sung to the melodies used for the hymns of that major feast. Examples can be found in the _Ordo_ of Haymo of Faversham, where all texts between Christmas and its Octave are to be sung "in tono de Nativitate."[40] A similar practice can be seen in the Corteccia cycle; there the hymn for the Common of Apostles in Paschal Time uses the melody of the Easter hymn _Ad coenam agni providi_. The practice here with _Lucis creator optime_ is an extension of this principle and is found again in PC 862.

Each of the texts _Iste confessor_ and _Sanctorum meritis_ also have two groups of settings, each based on a different melody. One group for each text employs the Dufay setting, whereas the other group uses different settings. These texts, as shown in Chapter Two, are the ones with which Dufay used a melody other than that commonly used in Italy.

As can be seen from Table 17, only five of the hymns carry attributions, three of which are to Mabriano de Orto and two to Josquin des Pres. Both men were in the papal chapel, de Orto from 1484 until 1494,[41] and Josquin from 1486 until 1492.[42] It seems likely that their hymns were composed during their tenure there. Of great significance is the presence, anonymously, of twenty of the twenty-two different settings known to have been composed by Dufay; the settings not found here are Tibi Christe and Jesu nostra redemptio.[43] This gives a time span from the earliest to the latest works of nearly sixty years.

The retrospective nature of this collection strikingly illustrates certain conservative tendencies of the Italian hymn tradition. Here, it seems as though the scribes collected available settings, including Dufay's original settings and later works employing one or more voice parts of these. Five settings, see Table 17, are recompositions of either the superius or the superius and tenor of a Dufay setting, a technique encountered earlier in Tr 92 and SP B 80. They added to this a few contemporary settings such as those of de Orto and Josquin. It may be of significance that three of the five later settings with attributions are settings of texts not found in earlier polyphonic collections. These are the two settings by de Orto of Lucis creator optime based on S 71 and the setting of Nardi Maria pistici by Josquin.

The varying age of these works is revealed not only by their musical styles but also by the number of voice parts called for, everything from a fauxbourdon to a 5. A few allow a choice as to the number of voices to be used. Four, folios 12'-13, 17'-18, 21'-22, and 64'-65, may be performed either a fauxbourdon or, with the addition of an altus and bassus, a 4. Six others, folios 20'-21, 29'-30, 42'-43, 53'-54, 56'-57, and 62'-63, may be performed either a fauxbourdon or, with the addition of a contratenor and sometimes a new tenor as well, a 3. All of these involve Dufay's settings. This may indicate that it was the beauty of the chant paraphrase that enabled these to enjoy such a long period of use. The expansion to a 3 and a 4 settings may have been an attempt to employ the Dufay superius in a form that conformed more closely to contemporary practice.

The more recent settings tend to use canon or extensive imitation. For example, four of the more recent a 4 settings, folios 10'-11, 11'-12, 31'-32, and 43'-44, require one voice to be canonically derived, as do both of the a 5 settings, folios 2'-3 and 51'-52. Four settings, folios 30'-31, 38'-39, 45'-56, and 54'-55, employ imitation consistently at the beginning of each line of the hymn text. That these represent the latest items in the collection is demonstrated by the attribution of two of the works employing canon to de Orto, folios 10'-11 and 11'-12, and one to Josquin, folio 43'-44.

The Hymns of PC 862

The latest source to contain polyphonic hymns of the Italian archetype from the period under discussion is the manuscript section of some thirty-two pages attached to the end of the Paris exemplar of Petrucci's Motetti De Passione ... B of 1503, Bibliothèque nationale, fonds du Conservatoire, Ms. Réserve 862 (PC 862). The scribe responsible for the manuscript section continued Petrucci's foliation, and also attempted to duplicate the style of the printed section in his note shapes and sizes and number of staves per page. He entered here thirty-three compositions, twenty of them hymns. All of these were also added to the original Table of Contents, from which one may deduce that pages once containing eleven works are now lost.[44]

The manuscript could not have originated before May 10, 1503, the date of the print, and seems to be no later than 1505.[45] The paper is similar to that of the print, possibly indicating Venetian origin.[46] Nanie Bridgman suggests that the manuscript originated in Milan because the only Magnificat preserved in the manuscript section is Gaffori's and the now missing Ave mater gloriosa may have been the setting by Weerbecke, both of whom were active in Milan.[47] However, the hymn texts are those of the Roman, not the Milanese, rite, and consequently it seems more likely that the source originated in or near Venice.

The twenty settings include seventeen texts, three of which, Ave maris stella, Lucis creator optime, and Iste confessor, are present in two settings. They are arranged to follow the liturgical year and are all provided with rubrics. All are listed in Table 18. The Temporal cycle lacks only Audi benigne conditor and Aures ad nostras for Lent. The Proper of the Saints lacks only Tibi Christe for St. Michael. The rubric for the second setting of Ave maris stella indicates the typical Italian usage for this hymn: "In assumptione beate marie et in omnibus feste et commemoratione." The Common of the Saints is fully represented with the five texts arranged in the usual hierarchical order. The separation of the two settings of Iste confessor by that of Jesu corona virginum is a result of space requirements. The first Iste confessor, which is a 3, required only folio 86', whereas the second, which is a 4, required an entire opening, folios 87'-88. This left folio 87 for the a 3 setting of Jesu corona virginum. The use of two settings of Lucis creator optime each incorporating a different chant melody has been mentioned above in the discussion of CS 15.

TABLE 18

THE HYMNS OF PC 862

Folio	Hymn	Voices	Liturgical Assignment
73	Conditor alme siderum	3	Sundays in Advent
73'-74	Christe redemptor omnium/Ex Patre	4	Christmas
74'-75	Hostis Herodes	4	Epiphany
75'-76	Ad coenam agni providi	4	Easter
76'-77	Jesu nostra redemptio	4	Ascension
77'-78	Veni creator spiritus	4	Pentecost
78'-79	Pange lingua	4	Corpus Christi
79'	Ut queant laxis	3	St. John Baptist
80	Aurea luce	3	Sts. Peter and Paul
80'-81	Ave maris stella	4	Assumption
81'-82	Ave maris stella	4	Marian feasts
82'-83	Christe redemptor omnium/Conserva	4	All Saints
83'-84	Lucis creator optime	4	Sundays
84'	Lucis creator optime	3	Sundays
85	Exultet coelum laudibus	3	Common of Apostles
85'	Deus tuorum militum	3	Common of One Martyr
86	Sanctorum meritis	3	Common of Many Martyrs
86'	Iste confessor*	3	Common of Confessors
87	Jesu corona virginum	3	Common of Virgins
87'-88	Iste confessor	4	Common of Confessors

*Attributed to Johannes de Quadris in F 112bis.

All but one of the works are anonymous, and all but one are unica. The same setting, Iste confessor, folio 86', is the exception in both cases. It is found in MC 871, Ver 759, and F 112bis, in the last of which it is attributed to Johannes de Quadris. In spite of the relative obscurity of de Quadris, this setting is exceeded only by certain of the Dufay hymns in number of concordances.

Eleven of the settings are a 4 and nine are a 3. These can be identified in Table 18 through the use of one folio for the a 3 settings and two for the a 4. They represent a wide variety of musical styles. Imitation is used in some of the a 4 settings. All voices may be involved, as in Christe redemptor omnium/Ex Patre, folios 73'-74, or only the superius, tenor, and bassus as in Hostis Herodes impie, folios 74'-75. In the latter, the altus does not take part in the imitation and, if it is omitted, the setting is non-quartal, indicating that this voice was composed last. Imitation is used to a lesser degree in Jesu nostra redemptio, folios 75'-76, and not at all in Lucis creator optime, folios 83'-84. Among the a 3 settings Lucis creator optime, folio 84', and Conditor alme siderum, folio 73, are particularly interesting in that each comes to a full stop at the end of each line of the hymn.

The contents of the collection cover a long span of time, although not quite as long as that of the collection in CS 15. The serting of Iste confessor by de Quadris can be dated in the 1460's, as shown by its presence in F 112^{bis}, and the a 4 settings seem to be works of the last decades of the fifteenth century.

Summary

The Italian sources of the late fifteenth and early sixteenth centuries are remarkably consistent in that they all preserve cycles constructed from the texts of the Italian archetype to which are occasionally added texts of purely local significance. All texts set are listed with their sources in Table 19. A comparison of this with the Tables listing the Italian archetype, the texts set in the period before 1450, and the texts set in Germanic sources, clearly reveals the independence and consistency of this tradition.

TABLE 19

ITALIAN HYMN SETTINGS FROM 1450 TO 1510

Hymn	Feast	F 112bis	SP B 80	MC 871	Mod 454	Mod 455	Ver 758	Ver 759	CS 15	PC 862	Other*
Conditor alme siderum	Sundays of Advent		x	x			x	x	x	x	
Christe redemptor omnium/Ex Patre	Christmas	x		x			x	x	x	x	Per
Hostis Herodes impie	Epiphany	x	x	x			x	x	x	x	
Audi benigne conditor	Weekdays of Lent		x	x	x	x			x		
Aures ad nostras	Sundays of Lent		x	x	x	x	x	x	x		Per, FP 27
Vexilla regis	Passion Sunday		x	x	x	x	x		x		
Ad coenam agni providi	Easter		x	x			x	x	x	x	Per
Jesu nostra redemptio	Ascension		x	x			x	x	x	x	
Veni creator spiritus	Pentecost	x	x	x					x	x	FP 27
O lux beata trinitas	Trinity Sunday		x	x					x		
Pange lingua	Corpus Christi	x	x	x			x	x	x	x	Per, MotB
Lucis creator optime	Sundays	x	x	x			x	x	x	x	FP 27

TABLE 19 (continued)

Hymn	Feast	F 112^{bis}	SP B 80	MC 871	Mod 454	Mod 455	Ver 758	Ver 759	CS 15	PC 862	Other*
Urbs beata Jerusalem	Dedication of a Church		x						x		
Ut queant laxis	St. John Baptist	x	x	x				x	x	x	
Aurea luce	Sts. Peter and Paul		x						x	x	
Ave maris stella	Marian feasts	x	x	x			x	x	x	x	FP 27
Tibi Christe	St. Michael			x				x	x	x	
Christe redemptor omnium/Conserva	All Saints		x	x				x	x	x	
Exultet coelum	Common of Apostles	x	x	x	x	x		x	x	x	
Deus tuorum militum	Common of One Martyr	x	x	x	x	x		x	x	x	Per
Sanctorum meritis	Common of Many Martyrs	x	x	x	x	x			x	x	Per
Iste confessor	Common of Confessors	x	x	x	x		x	x	x	x	Per
Jesu corona virginum	Common of Virgins	x	x	x	x				x	x	
Quen terra pontus	Marian feasts	x									
Aeterne rex altissime	Ascension-Matins		x								
Adesto sancta trinitas	Trinity Sunday		x								
Tristes erant apostoli	Common of Apostles in Paschal Time			x							
Hymnum canamus	Ascension-Matins			x							
Nunc sancte nobis	Sundays-Terce			x							
Te lucis ante terminum	Sundays-Compline			x							
Phebus astris	St. Justina			x							
Iam Christus astra	Pentecost					x	x				
Virginis proles	Common of Virgins						x				

TABLE 19 (continued)

Hymn	Feast	F 112bis	SP B 80	MC 871	Mod 454	Mod 455	Ver 758	Ver 759	CS 15	PC 862	Other*
Petrus beatus	St. Peter in Chains								x		
Nardi Maria pistici	Maria Magdalena								x		
Decus morum dux minorum	St. Franics										Per
Virgo Lucia assistitur	St.Lucy						x				

*Sigla used in this column are: Per: Perugia, Biblioteca Communale, Codex 431 (G 20); FP 27: Florence, Biblioteca nazione centrale, Ms. Panc. 27; MotB: Motetti de la Passione ... B, Petrucci, Venice, 1503.

The small number of hymns preserved in each of these sources did not warrant individual treatment, but they are included here for the sake of completeness.

The Hymns of Mi 2269

The final Italian source to be discussed, Milan, Fabbrica del Duomo, Ms. 2269, Librone I, contains seven hymns that are unique in that they are the only polyphonic hymns of the Milanese rite preserved from this period.[48] The manuscript was copied in 1490 for the "capelle ecclesie maiori Mediolani," which was then directed by Gaffurius. The hymns occur on the first five numbered folios of the manuscript and the un-numbered folio preceding these. The first two hymns, one for Marian feasts at Vespers and the other for Sunday Compline, are on the verso of the un-numbered folio and the recto of folio 1, and seem to have been added later. The remaining five hymns, found on folios 1'-5, are all for the Temporal cycle, are arranged in proper order, and are all provided with rubrics. The first two hymns are in a hand different from that of the group of five, and are not provided with rubrics. All are listed in Table 20.

TABLE 20

THE HYMNS OF MI 2269

Folio	Hymn	Liturgical Assignment
0'-1	Mysterium ecclesiae	[Marian feasts]
0'-1	Christe qui lux es et dies	[Compline]
1'-2	Intende qui regis	Christmas
1'-2	Illuminans altissime	Epiphany
3'-4	Hic est dies verus Dei	Easter
3'-4	Christe cunctorum dominator alme	Dedication of a Church
4'-5	Deus creator omnium	Sundays throughout the Year

As can be seen from Table 20, none of the hymns carry an attribution. More important, none of these texts are found in the Italian archetype. However, two are found in Germanic sources and, indeed, seem to be the texts customarily used in the Germanic archetype. One of these is Intende qui regis, which in the Germanic tradition omits the first strophe and, beginning with Veni redemptor gentium, is used as the hymn for Advent and the Vigil of Christmas. The other is Christe qui lux es et dies, which is used for Compline during Lent. As was mentioned in

Chapter 1, there is the possibility that the Germanic liturgy was strongly influenced by that of the Cistercians, who, in revising their liturgy in the twelfth century, borrowed hymns from the Milanese usage. The presence of this hymn in both traditions tends to support this possibility.

FOOTNOTES

[1] H. Besseler, "Studien zur Musik des Mittelalters I," AFMw VII (1927), 239. "gleichaltrig mit Tr 90."

[2] R. Giazotta, La Musica a Genova nella vita pubblica dal XIII al XVIII secolo (n.p., n.d.), pp. 93 f.

[3] Ibid., p. 273.

[4] Ibid., p. 104.

[5] The remainder of fascicle 2 contains three Magnificats.

[6] Aspects of the musical style of the hymns of this source are discussed by R. Gerber in ZGdmH, pp. 96-107.

[7] C. Hmm, "The Manuscript San Pietro B 80," Revue Belge de Musicologie XIV (1960), 40-55.

[8] The entire hymn is found in CS 15, folios 30'-31.

[9] C. Hamm, Op. cit., pp. 40 ff.

[10] I. Pope, "The Musical Manuscript Montecassino N 879 [recte 871]," Annuario Musical XIX (1964), 124.

[11] Ibid., p. 125.

[12] L. Cottineau, Repertoire topo-bibliographique (3 Vols. Macon, 1939), I, 1238.

[13] Pope, Op. cit., p.130.

[14] Catholic Church, The Liber Usualis with Introduction and Rubrics in English (Tournai, Belgium, 1947), p. 1652.

[15] S. J. P. Van Dijk, Sources of the Modern Roman Liturgy ("Studia et Documenta Franciscana," Vols. I and II; Leiden, 1963), II, 133.

[16] The Festa cycle has been published by G. Haydon, Constantius Festa: Hymni per Totum Annum, Vol. III of Monumenta polyphoniae Italicae, Rome, 1958. The Corteccia cycle has been published in part by G. Haydon, Francesco Corteccia: Hinnario secondo l'uso della chiesa Romana et Fiorentina, Cincinnati, 1958-1960.

[17] Gerber, ZGdmH, pp. 109 and 111.

[18] They are not identified as such by Pope, *Op. cit.*, pp. 142-143.

[19] P. Wagner, *Einführung in die gregorianischen Melodien* (3 Vols: 3rd ed.; Leipzig, 1911), I, 175-187.

[20] It is omitted by C. Hamm in his *Chronology*.

[21] F. X. Haberl, "Die römische 'schola cantorum' und die päpstlichen Kapellsänger bis zur Mitte des 16. Jahrhundert," *VfMw* III (1887), 251.

[22] See Appendix II, transcription.

[23] C. Sartori, "Gaffurius," *MGG* IV (1955), 1237.

[24] H. Anglés (ed.), *La Música en la Corte de los Reyes Católicos: Polifonia Religiosa I*, Vol. I: *Monumentos de la Música Española* (2nd ed.; Barcelona, 1960), pp. 22 and 116.

[25] Pope, *Op. cit.*, p. 130.

[26] M. Bukofzer, *Studies in Medieval and Renaissance Music* (New York, 1950), pp. 176-189.

[27] The only other setting to follow this practice is Lymburgia's *Ad coenam agni providi* in Q 15.

[28] G. Bertoni, *La Biblioteca Estense e la Coltura ferrarese*, (Turin, 1903), p. 50.

[29] Kanazawa, *Op. cit.*, p. 433 citing L. F. Valdrighi, "Capelle, Concerti, e Musiche di Casa d'Este," *Atti e Memorie delle RR. Deputazioni di Storia patria le Provincie modensi e parmensi*, Series III, Vol. II, Part II (1884), pp. 420-421, 444-445, and 450.

[30] L. Finscher, "Martini, Johannes," *MGG* VIII (1960), 1724-1726.

[31] C. Sartori, *Bibliografia della opere musicali stampata da Ottaviano Perrucci* (Florence, 1948), p. 128.

[32] C. W. Chapman, "Printed Collections of Polyphonic Music Owned by Ferdinand Columbus," *JAMS* XXI (1968), 47 and 63.

[33] One Psalm is transcribed by Bukofzer, *Op. cit.*, pp. 182-184.

[34] G. Turrini, *La Traduzione musicale a Verona* (Verona, 1953), p. 31.

[35] L. Finscher, *Loyset Compère* (Rome, 1964), p. 166.

[36] M. Huglo *et al.*, "Fonti e Paleografia del Canto ambrosiano," *Archivio ambrosiano* VII (1956), 111.

[37] Published in Stäblein, *Hymnen*, pp. 358-406. On p. 505 he cites Italy as the place of origin of this melody.

[38] Cottineau, *Op. cit.*, II, 3344.

[39] F. X. Haberl, *Bibliographischer und thematischer Musikkatalog des päpstlichen Kapellarchives im Vatikan zu Rom* (Beilage zu *MfMg* XIX-XX (1887-1888), pp.7 and 66.

[40] Van Dijk, *Op. cit.*, II, 32-34.

[41] A. Pirro, *Histoire de la musique de la fin du XIV*^{e} *siècle à la fin du XVI*^{e} (Paris, 1940), p. 214.

[42] *Ibid.*, p. 172.

[43] Four of these settings appear twice.

[44] The Table of Contents is reproduced in N. Bridgman, "Manuscrits clandestine. A propos du Ms. Rés. 862 de la Bibliothèque nationale de Paris, fonds du Conservatoire," *Revue de Musicologie* LIII (1967), 21-27.

[45] *Ibid.*, p. 26.

[46] *Ibid.*, p. 24 citing watermarks from C. M. Briquet, *Les Filigranes* (2nd ed.; Paris, 1907), Nos. 473-476 and 498-499.

[47] *Ibid.*, p. 25.

[48] The list of hymns in this manuscript by R. Gerber, *ZGdmH*, p. 122 is incorrect. He omits the last three and includes two substitute-mass items by Gaspar van Weerbecke. These works employ more than one strophe or parts of many strophes of a hymn as a text, but they are motets, not Office hymns. The substitute-mass items in this source that use hymn texts are: *Audi benigne conditor*, Gaffurius, folios 113'-114; *Quem terra pontus aethera*, Gaspar van Weerbecke, folios 131'-132; and *Fit porta Christi pervia*, Gaspar van Weerbecke, folios 133'-134. The setting of *Quem terra pontus aethera* is also found in Mi 2268, folios 52'-53, and in Bres 2016, folios 11'-12.

IV. GERMANIC HYMNODY AFTER 1450

The previous chapter, dealing with Italian hymnody of the second half of the fifteen century, demonstrated the uniformity of that tradition. This chapter will examine the Germanic sources of polyphonic hymns dating from about 1450 until about 1520. It will be shown that these sources follow the liturgy of the Germanic archetype given in Chapter I. Indeed, it is only in this period that a sufficient number of polyphonic sources are available to demonstrate this fact. The degree of conformity to the model will not be as great as in the Italian tradition, but it will be great enough to prove the existence of a different hymn tradition. One will note particularly the great latitude in the choice of texts for the Proper of Saints. Different sources will include settings for different saints and occasionally different texts for the same saint. As was stated in Chapter I, the present state of knowledge about the origin of the Germanic liturgy does not permit the formulation of conclusions as definite as those concerning the Italian. Because no carefully organized Ordo such as that of Haymo of Faversham served as the single basis, the Germanic archetype had to be deduced from a collation of many sources.

The manuscripts examined in this chapter are:

Trent, Castello del Buon Consiglio, Ms. 88
" " " " " Ms. 89
" " " " " Ms. 90
" " " " " Ms. 91
" Biblioteca Capitolare, Ms. 93
Pague, Strahov Monastery, Ms. D.G.IV. 47
Berlin, Deutsches Staatsbibliothek, Mus. Ms. 40098
" " " Mus. Ms. 40021
Munich, Bayerische Staatsbibliothek, Mus. Ms. 3154
Breslau, Musikwissenschaftliche Institut an der Universität, Ms. 2016
Leipzig, Universitäts-Bibliothek, Ms. 1494
Annaberg, St. Annenkirche, Ms. 1126
" " " Ms. 1248

In contrast to the major Italian sources, only three of these, the manuscripts from Prague and Leipzig and the second Annaberg manuscript, present anything approaching a complete, well-ordered cycle, none of which is as clearly organized as Q 15, ModB, or CS 15. As will be seen, however, the texts of the Germanic archetype appear consistently.

The first sources containing late fifteenth-century settings of polyphonic hymns of the Germanic tradition are the later Trent manuscripts, Tr 88, Tr 89, Tr 90, Tr 91, and Tr 93. All but Tr 90 contain a considerable number of hymns (Tr 88 has 21 hymns; Tr 89, 26; Tr 90, 7; Tr 91, 21; and Tr 93, 15). It should be noted here that because of the proximity of Trent to Italy some of the settings found in these manuscripts are from the Italian tradition, although most are from the Germanic. Significantly, the Italian influence decreases from the earliest of these, Tr 88, to the latest, Tr 91. Furthermore, one can see that a hymn belongs to one or the other tradition not only by the text set and the melody used with that text, but also by the location of the setting within the manuscript.

The Hymns of Tr 88

Tr 88 contains twenty-one hymns, fifteen of which are in the fascicle formed by folios 229-240'.[1] The remaining six settings are later additions entered wherever space was available. All are listed in Table 21.

The hymns in the large group of fifteen are not arranged in an order conforming to the liturgical year, but are divided into two groups, Temperoal and Sanctoral. The first six belong to the Temporal cycle, the remaining nine to the Sanctoral. Three of the six Temporal settings, Veni redemptor gentium,[2] Festum nunc celebre, and Vita sanctorum, are texts found only in Germanic sources. Another, O lux beata trinitas, also appears in Italian sources, but there it employs a different variant of the chant melody. All Italian sources employ S 22_3, whereas the four Germanic settings all use S 22_5. The remaining two settings are of texts common to both traditions using melodies also common to both.

The nine Sanctoral sttings involve only seven texts, there being two settings for both Gaude visceribus and Iste confessor. Of these seven texts, Gaude visceribus, Quem terra pontus aethera, and Omnes superni ordines belong to the Germanic archetype. The other four are common to both traditions. Three of these use the same melody in both traditions. The fourth, Deus tuorum militum, is based on S 52, a melody commonly used in settings found in Germanic sources but which never appears in those preserved in Italian sources. Thus the hymns in this fascicle were written for use in the liturgy of an area following the Germanic archetype.

TABLE 21

THE HYMNS OF TR 88

Folio	Hymn	Mel.	Voices	Liturgical Assignment
222	Christe redemptor omnium/Conserva-Ex Patre	71	Fb	All Saints-Christmas
225	Urbs beata Jerusalem	162	3	Dedication of a Church
228'	Jesu nostra redemptio	513	Fb	Ascension
229	O lux beata	22_5	3	Trinity Sunday
229'-230	Veni redemptor gentium	503	4	Advent
230'-231	Veni creator spiritus	71	3 or 4	Pentecost
231'-232	Pange lingua	56_5	4	Corpus Christi
232'-233	Festum nunc celebre	512	4	Ascension
233'-234	Vita sanctorum	423_2	3 or 4	Easter
234'-235	Quen terra pontus	16_8	4	Marian feasts
235'-236	Gaude visceribus	518	4	Assumption
236'-237	Ave maris stella	67	4	Marian feasts
237	Gaude visceribus	518	3	Assumption
237'-238	Deus tuorum militum	52	3 or 4	Common of One Martyr
238'-239	Omnes superni ordines	116_3	4	All Saints
239'	Exultet coelum	114	3	Common of Apostles
240	Istecconfessor	160_5	3	Common of Confessors
240'	Iste confessor	160_5	3	Common of Confessors
334'-335	A solis ortus	53_4	3 or 4	Christmas

TABLE 21 (continued)

Folio	Hymn	Mel.	Voices	Liturgical Assignment
351	Pange lingua*	56	4	Corpus Christi
374'	Christe redemptor omnium/Conserva-Ex Patre	71	3	All Saints-Christmas

*The setting of Pange lingua is attributed to Touront.

The six hymns entered at random may also be examined in the same manner. Two of these have two texts: Christe redemptor omnium/Conserva and Christe redemptor omnium/Ex Patre, both of which commonly use S 71, making the interchange of texts very simple. These two settings and the setting of Jesu nostra redemptio belong to the Italian tradition ard are not found in Germanic sources as a part of the principle group.[3] Thus the setting of Jesu nostra redemption which immediately precedes the main group must be excluded from it on the basis of liturgical practice as well as those of manuscript construction and scribal characteristics.

Of the three remaining settings, A solis ortus cardine is found only rarely in Italian sources, but it is very common in Germanic ones. Indeed, this same setting occurs in Stv as well. The setting of Pange lingua attributed to Touront is found in Stv, Spec, and Bux, indicating a Germanic tradition for a setting of a text common to both. The setting of Urbs beata Jerusalem is based on S 162, a melody found only in Germanic settings of this text.[4] Thus of the twenty-one settings, only three can be shown to be alien to the Germanic hymn tradition, and all of these are later additions. The fifteen settings occurring as a group and the other three later additions are obviously of Germanic origin because of their text, melody, or concordances.

Of the settings of the group of fifteen, seven are a 4, five are a 3, and three may be performed either a 3 or a 4. The settings of the last type have five notated part, superius, tenor, contratenor altus, contratenor bassus, and a third contratenor called "contratenor alia absque aliis." Settings in the Germanic tradition in the third quarter of the fifteenth century tend to be either a 3 or a 4, and this kind of setting allows either.

In contrast to the above, one finds that two of the added settings, Christe redemptor, folio 222, and Jesu nostra redemptio, folio 228', are a fauxbourdon. Only one other setting a fauxbourdon, Dufay's Ad coenam agni providi, Tr 89, folio 377', is to be found in the five later Trent manuscripts. Significantly, all three texts are from the Italian tradition, in which this kind of setting is common until the end of the century. The difference between the traditions in their approach to hymn setting can best be seen by comparing the collection in Tr 88 with that in F 112bis. In Tr 88 the majority of the settings are a 3 or a 4, the exceptions being later additions from an Italian source. In F 112bis the preference is for settings a 3 or a fauxbourdon, with only one a 4 setting, an Ave maris stella that also appears in Tr 88, folios 236'-237.

Text underlay is also of interest. Six settings, Urbs beata Jerusalem, folio 225, Jesu nostra redemptio, folio 228', O lux beata trinitas, folio 229, Veni creator spiritus, folios 230'-231, Festum nunc celebre, folios 232-'233, and Exultet coelum laudibus, folio 239', have the first strophe underlaid and the remaining odd-numbered strophes present somewhere on the page. The setting of Ave maris stella, folios 236'-237, has strophe one underlaid and all others present somewhere on the page. Twelve more settings have only the incipit of the first strophe underlaid. Only the two remaining settings, both using the text Christe redemptor, have the even-numbered strophes underlaid. As mentioned above, these are Italian in origin. Thus, it seems that at this time and in this area, the odd-numbered strophes were sung polyphonically and the even-numbered in chant, the opposite of the Italian practice.

Ten of the twenty-one hymns in Tr 88 are also found in Stv.[5] Touront's Pange lingua is found in Bux and Spec as well. The setting of Ave maris stella occurs in both Stv and F 112bis. In the latter it stands apart from the rest of the repertory, as was mentioned above.[6]

The setting of Pange lingua by Touront is the only one for which the composer is known.

The collection of hymns in this manuscript reflects the geographic location of Trent, the southernmost Germanic center. The collection is basically Germanic, but three settings, all later additions, represent the Italian tradition. These three appear because of the proximity of Trent to the centers of the Italian practice.

The Hymns of Tr 89

The largest collection of polyphonic hymns in the later Trent manuscripts, twenty-six, is found in Tr 89. Except for a group of eight settings on folios 177-182, all are random insertions on pages originally left empty, and all are in hands usually different from that of the adjacent material. Most of these are found either at the beginning or end of a fascicle, the places where pages were often left empty when the fascicles were copied. The first hymn, Ave maris stella-Ave Katherina, is on folio 1. Ten others occur at the end of one or another fascicle and are followed by at least one empty page. These are Aurea luce, folio 175', Ave maris stella, folio 176, Gaude visceribus, folios 197'-198, Pange lingua, folio 222', Quem terra pontus aethera, folio 234', Veni creator spiritus, folios 339'-340, Christe redemptor omnium/Conserva-Ex Patre, folios 340'-341, Christe redemptor omnium, folio 341', two settings of Ad coenam agni providi, folio 337'. As can be seen from this list, two settings appear consecutively in two places, and three were entered successively in another, but the third of these, on folios 339'-341, is in a hand different from the first two. This is an example of two different scribes using the space available at the end of a fascicle for the entry of hymns. All of the settings are listed in Table 22.

TABLE 22

THE HYMNS OF TR 89

Folio	Hymn	Mel.	Voices	Liturgical Assignment
1	Ave maris stella-Ave Katherina	67	3	Marian feasts- St. Catherine of Alexandria
141'-142	Ut queant laxis-Gaudio summo	72	3	St. John Baptist-St. Vigilio
175'	Aurea luce	152_4	3	Sts. Peter and Paul
176	Ave maris stella	67•	3	Marian feasts
177	Veni creator	71	3	Pentecost
177'	Festum nunc celebre	512	3	Ascension
178	Quod chorus vatum	151	3	Purification
178'-179	Ave maris stella	67	3	Marian feasts
179'-180	O lux beata trinitas	22_5	4	Trinity Sunday
180'-181	Ut queant laxis	72	3	St. John Baptist
181'-182	Plaudat laetitia	521	3	St. Nicholas
182	Aurea luce	152_4	3	St. Peter and Paul
197'-198	Gaude visceribus	518	4	Assumption
222'	Pange lingua	56_5	3	Corpus Christi
231'-232	Urbs beata Jerusalem	162	4	Dedication of a Church

TABLE 22 (continued)

Folio	Hymn	Mel.	Voices	Liturgical Assignment
234'	Quem terra ponthus	16_5	3	Marian feasts
239'-240	In Mariam vitae viam[1]	16	4	Visitation
303'-304	Veni redemptor	503	4	Advent
339'-340	Veni creator	17	4	Pentecost
340'-341	Christe redemptor omnium/Conserva-Ex Patre	71	4	All Saints-Christmas
341'	Christe redemptor	71	3	All Saints-Christmas
374'-375	Exultet coelum	414	4	Common of Apostles
375'-376	Sanctorum meritis	108	4	Common of Many Martyrs
377'	Ad coenam agni[2]	3_6	Fb	Easter
377'	Ad coenam agni[2]	3_6	3	Easter
396'-397	Ave maris stella	67•	4	Marian feasts

[1] Attributed to Hermannus de Atrio.

[2] Attributed to Dufay through concordances.

The only hymns entered as a group are the eight settings entered by a single scribe in the first half of the fascicle formed by folios 177-188'. Three of these settings, Veni creator spiritus, Festum nunc celebre, and O lux beata trinitas, are for the Temporal cycle. The second of these is a text of the Germanic archetype, whereas the other two are common to both the Germanic and Italian traditions. The setting of O lux beata trinitas, however, employs the melody S 22_5, which is used in polyphonic settings found only in Germanic sources, whereas the Italian uses S 22_3. The melody used in the setting for Veni creator spiritus, S 17, is common to both traditions.

The five remaining settings are for the Proper of Saints and include two texts, Quod chorus vatum and Plaudat laetitia, that are found in polyphonic settings only in Germanic sources. Two of the three remaining settings, Ut queant laxis and Aurea luce, are based on melodies peculiar to Germanic sources. Ut queant laxis uses S 72, whereas all Italian settings use S 151. Both traditions sing the text Aurea luce to S 152, but the Germanic uses a variant, S 152_4. The fifth hymn, Ave maris stella, uses the melody common to both traditions, S 67.

Of the eighteen settings entered in the manuscript later and at random, twelve can be shown to belong to the Germanic tradition for reasons of text and melodic usage. Five of these use texts, Plaudat laetitia, Gaude visceribus, Quem terra pontus aethera, In Mariam vitae viam, and Veni redemptor gentium, that are found but rarely in non-Germanic sources. Seven others employ melodies or variants thereof that are used only in Germanic areas. These are Ut queant laxis-Gaudio summo, folio 141'-142, Aurea luce, folio 175', Ave maris stella, folio 176, Pange lingua, folio 222', Urbs beata Jerusalem, folios 231'-232, Exultet coelum laudibus, folios 374'-375, and Ave maris stella, folios 396'-397. It should be noted that two settings of Ave maris stella employ a variant of S 67 found in some, but not all, Germanic sources. It begins d a c instead of the more common d a b. This is an example of a variant common to the Germanic chant dialect. Details concerning the others are found in Appendix I. Also, even though it does not use the Germanic chant variant, the third of the Ave maris stella settings entered at random should also probably be added to this group on the basis of concordances. This is the setting Ave maris stella-Ave Katherina, folio 1, that is also found in Tr 90 and Stv.

Four of the added settings, Christe redemptor omnium/Conserva-Ex Patre, folios 340'-341, Christe redemptor omnium, folio 341', and the two settings of Ad coenam agni providi, folio 377', use texts that are not commonly found in Germanic sources, but that form an essential part of the Italian archetype. Indeed, the settings of Ad coenam agni providi are Dufay's, as can be seen from the concordances. The remaining two settings of the eighteen may have been composed for either tradition. Veni creator spiritus is a text used by both, always with S 17. Thus, at most, only five settings are of Italian origin whereas the remaining twenty display characteristics definitely marking them as Germanic.

Three settings each have two texts underlaid. The first item in the manuscript is a setting of the texts *Ave maris stella*-*Ave Katherina*. It has the incipit *Ave maris stella* underlaid, and strophes one, four and seven of *Ave Katherina* are entered in the margin. The latter text is for St. Catherine of Alexandria and is largely a paraphrase of *Ave maris stella*.[7] Both texts commonly use S 67. The musical setting is found in Tr 90 with the text *Ave maris stella* and in Stv with the text *Ave Katherina*. The setting on folios 141'-142 has the incipit of *Ut queant laxis* and stophe one of *Gaudio summo* underlaid. The other odd-numbered strophes of the latter are entered in the margin. The text *Gaudio summo* is for St. Vigilio, the patron of Trent, and ties this setting to that city. The text is found in only one other setting, Tr 90, folio 376', by Christoferrus Anthony, again with the text *Ut queant laxis* as well. The melody used in both settings is a variant of S 72. The other Germanic settings of *Ut queant laxis* use a different variant of this melody. The final example is the setting on folios 340'-341 which has the second strophe of *Christe redemptor omnium*/*Ex Patre* underlaid and the even-numbered strophes of *Christe redemptor omnium*/ *Conserva* entered in the margin with the inscription "de omnibus sanctis."

All but four of the settings are unica. *Ave maris stella-Ave Katherina* is found in Tr 90 and Stv. *Gaude visceribus*, folios 197'-198, is found in B 40021, where it lacks the contratenor bassus. The two settings of *Ad coenam agni providi*, folio 377', occur in a number of sources in most of which they are attributed to Dufay. The only setting carrying an attribution in this manuscript is the setting of *In Mariam vitae viam* by Hermannus de Atrio, a composer who is otherwise unknown. This is one of the two preserved settings of this Visitation hymn which was written in 1389 by Adam Easton and became customary for this feast.[8] The other twenty-three settings are all anonymous.

Fifteen of the hymns are *a 3*, ten are *a 4*, and only one is *a fauxbourdon*. This last item is Dufay's setting of *Ad coenam agni providi*. The remaining settings reflect the Germanic preference for settings for three or four independent voices.

The Hymns of Tr 90

Of the five later Trent manuscripts Tr 90 has the smallest number of hymns. The seven hymns occurring here are all later additions in hands differing from those of adjacent material. Even the two hymns entered on the opening formed by folios 376'-377 are in different hands. Only one setting, *Ut queant laxis*, by Christoferrus Anthony, carries an attribution. This setting has a second, substitute text, *Gaudio summo*. The setting of *Christe* *redemptor omnium/Ex Patre* can be attributed to Dufay through concordances.

Four settings, *Urbs beata Jerusalem*, *Pange lingua*, and both settings of *Ave maris stella*, also occur in Stv. The settings of *Ut queant laxis-Gaudio summo* and *Lucis creator optime* are unica. This is the only appearance of the text *Lucis creator optime* in a Germanic source of the late fifteenth century. Only this and the Dufay setting of *Christe redemptor omnium/Ex Patre* seem to have originated in Italy, the others in a Germanic region. The settings of *Urbs beata Jerusalem*, *Pange lingua*, and *Ut queant laxis-Gaudio summo* all use melodies from the Germanic tradition, and the presence of the two settings of *Ave maris stella* in Stv confirm their Germanic origin. Although containing a relatively small number of hymns, Tr 90 reflects the same situation found in the other Trent manuscripts: it contains primarily settings belonging to the Germanic tradition but also has a few belonging to the Italian.

The Hymns of Tr 93

Tr 93, to a great extent a copy of Tr 90 (or vice-versa?), contains fifteen hymns, none of which appears in Tr 90. All but two were entered as a group at the end of the manuscript. The two settings appearing elsewhere in the manuscript are both later additions. The first of these is a setting of *Veni creator spiritus*, folio 357',

TABLE 23

THE HYMNS OF TR 90

Folio	Hymn	Mel.	Voices	Liturgical Assignment
1	Christe redemptor omnium/Ex Patre[1]	71	3	Christmas
330	Urbs beata Jerusalem	162_2	3	Dedication of a Church
334	Pange lingua	56_5	3	Corpus Christi
344	Ave maris stella	67	3	Marian feasts
364	Ave maris stella	67	3	Marian feasts
376'	Ut queant laxis-Guadio summo[2]	72	3	St. John Baptist; St. Vigilio
377	Lucis creator optime		3	Sundays throughout the Year

[1] Attributed to Dufay in concordances.

[2] Ascribed to Christoferrus Anthony in this manuscript.

that can be attributed to Dufay through concordances. It is preserved here without the contratenor. The second addition is a setting that permits use of either of the two texts for All Saints, *Omnes superni ordines* and *Christe redemptor omnium/Conserva*. The melody used, S 116_3, is found in Germanic sources with the text *Omnes superni ordines*, the incipit of which is underlaid here in the superius. This is probably the text originally intended for use in this polyphonic setting even though the odd-numbered strophes of *Christe redemptor omnium/Conserva* are underlaid with the tenor, where the chant melody appears notated in breves.

The thirteen settings at the end of the manuscript are in no particular order, as can be seen in Table 24. The first setting is for the Dedication of a Church, the next five for Marian feasts, and the remaining seven for principal feasts of the Temporal cycle. The presence of three Marian texts, Ave maris stella, Gaude visceribus, and Quem terra pontus aethera, is typical of a Germanic cycle. Gaude visceribus is found only in Germanic sources, and only two settings of Quem terra pontus aethera are preserved in Italian sources, F 112^{bis} and Ven, whereas eighteen are found in Germanic sources. The Temporal cycle includes settings of Veni redemptor gentium, A solis ortus cardine, Vita sanctorum, and Festum nunc celebre, the Germanic texts for Advent, Christmas, Easter, and Ascension. The setting of Veni redemptor gentium also has the text Christe redemptor omnium/Ex Patre, the Italian text for Christmas. The melody used here, S 503, indicates that the original text was Veni redemptor gentium, as do the concordances to this item found in Stv and Mu 3154, where only this text appears.

The Germanic character of this group is supported by the concordances. Seven of the thirteen, both settings of Quem terra pontus aethera, folios 377' and 378, Gaude visceribus, folio 378', Veni redemptor-Christe redemptor, folio 379', Pange lingua, folio 381', Veni creator spiritus,

TABLE 24

THE HYMNS OF TR 93

Folio	Hymn	Mel.	Voices	Liturgical Assignment
357'	Veni creator spiritus[1]	17	2	Pentecost
366	Christe redemptor omnium/Conserva-Omnes superni	150	3	All Saints
376'	Urbs beata Jerusalem	140	3	Dedication of a Church
377	Ave maris stella	67	4	Marian feasts
377'	Quem terra pontus aethera	16	3	Marian feasts
378	Quem terra pontus aethera	16	3	Marian feasts
378'	Gaude visceribus		3	Assumption
379	Gaude visceribus	518	3	Assumption
379'	Veni redemptor-Christe redemptor omnium/Ex Patre	503	3	Advent-Christmas
380	Veni redemptor	503	3	Advent
380'	Festum nunc celebre	512	3	Ascension
381	Veni creator spiritus	17	3	Pentecost
381'	Pange lingua		3	Corpus Christi
382	A solis ortus cardine	53	3	Christmas
382'	Vita sanctorum	423[2]	3	Easter

[1] Attributed to Dufay in concordances.

folio 381, and *Vita sanctorum*, folio 382', are found in Stv. The setting of *Veni redemptor-Christe redemptor* is found in Mu 3154 as well. Finally, the setting of *A solis ortus cardine* employs a variant of S 53 that is common to Germanic sources, where the opening notes of this variant are *d f f g a* rather than *d e f g a*. The only hymn of this manuscript found in Italian sources is Dufay's Veni creator spiritus.

The Hymns of Tr 91

The latest manuscript in the Trent group, Tr 91, contains twenty-one hymns. Of these, seven are random insertions on pages originally left empty. The remaining fourteen fall into two groups, one of six on folios 191-194 and one of eight on folios 205'-209. All are listed in Table 25.

The first group is entered on the first pages of the fascicle formed by folios 191-202' and consists of a total of three settings of Exultet coelum laudibus and one setting each of Martine confessor Dei for St. Martin, Exorta a Bethsaida for St. Andrew, and Plaudat laetitia for St. Nicholas. Only the first four items are provided with rubrics. Two of the settings, the first of Exultet coelum laudibus, folio 191, and Plaudat laetitia, folios 192'-193, are a 4 and have the chant melody in the tenor in chant notation, each character of which is equal to a breve of the other parts. The remaining settings are a 3. The other two settings of Exultet coelum laudibus, folios 193' and 194, have the original form of chant melody in the superius, where it is notated in what appears to be black breves and longs. The notation is not mensural, however; it is simply the quadratic form of chant notation in which each character has the same value, regardless of shape.

TABLE 25

THE HYMNS OF TR 91

Folio	Hymn	Mel.	Voices	Liturgical Assignment
140	Urbs beata Jerusalem	162_2	3	Dedication of a Church
189	Proles [de caelo]	752	4	St. Francis
190'	Ad coenam agni	3_6	3	Easter
191	Exultet coelum	R 17	4	Common of Apostles
191'	Martine confessor Dei	134	3	St. Martin
192	Exorta a Bethsaida	520	3	St. Andrew
192'-193	Plaudat laetitia	521	4	St. Nicholas
193'	Exultet coelum	414	3	Common of Apostles
194	Exultet coelum	114	3	Common of Apostles
203	Jesu corona	R 13	3	Common of Virgins
205'	Gaude civitas	517	3	St. Afra
206	Quem terra pontus aethera	16_5	3	Marian feasts
206'	Gaude visceribus	518	3	Assumption
207	Martyris Christi	550	3	St. Lawrence
207'	Urbs beata Jerusalem	162_3	3	Dedication of a Church
208	Deus tuorum militum	52	3	Common of One Martyr
208'	Pange lingua	56_5	3	Corpus Christi
209	Ave maris stella	67	3	Marian feasts
210'	Martyris Christi	550	3	St. Lawrence
213'-214	Ut queant laxis	151	5	St. John Baptist
225'	Urbs beata Jerusalem	162_2	3	Dedication of a Church

Seven of the group of eight on folios 205-209 have the superius written in equal values. The first five use Gothic chant notation except at this final cadence where mensural notation appears; the next two notate the chant melody in breves. The last of the group, Ave maris stella, has the chant melody in the superius in a slightly modernized form. It may be in a slightly different hand from the others. All of these settings are a 3. This kind of setting--the chant melody in the superius in equal values--was popular in Germany in the last quarter of the fifteenth century. It was not common, however, in Italy, where there was a strong tendency always to modernize the chant melody in some way.

The seven remaining settings were inserted at random in the manuscript. They include two settings of Urbs beata Jerusalem and one setting each of Proles de caelo, Ad coenam agni providi, Jesu corona virginum, Martyris Christi colimus, and Ut queant laxis. All are a 3 except the setting of Proles de caelo, which is a 4, and that of Ut queant laxis, which is a 5. The latter is one of the earliest examples of an a 5 hymn setting.

Of all of the texts present, only one, Ad coenam agni providi, is not of the Germanic archetype, and, significantly, the setting of this text is a later addition. Furthermore, only one setting, the five-part Ut queant laxis, employs a melody associated with this text in the Italian tradition, S 151. The nineteen other settings probably were all written for use within the Germanic tradition. Six texts, Martine confessor Dei, Exorta a Bethsaida, Plaudat laetitia, Gaude visceribus, and Martyris Christi colimus, are found only in Germanic polyphonic sources. A seventh, _Quem terra pontus aethera_, is very common in Germanic sources, where eighteen settings are preserved, but is relatively rare in Italian sources, which preserve only two settings. The ten remaining settings use texts common to both traditions, but in all cases the melody is that of the Germanic tradition. The three settings of _Urbs beata Jerusalem_ employ variants of S 162 which are found only in Germanic sources. Each of the three settings of _Exultet coelum laudibus_ uses a different chant melody, but all are of Germanic origin, even the setting on folio 194 that uses a variant of S 114. This melody usually is found only in Italian sources, but it occurs in a variant form that seems to be Germanic.

Tr 91 is perhaps the most Germanic of the later Trent manuscripts. Only two of its twenty-one hymns show signs of Italian origin. The texts set demonstrate the Germanic tendency toward the use of specific texts for a great number of feasts of the Proper of Saints; that is, many Marian hymns and specific hymns for saints such as St. Nicholas, St. Afra, St. Lawrence, St. Andrew, and St. Francis. The large number of settings _a 4_ and the absence of settings a fauxbourdon are also typical of Germanic hymnody.

The Hymns of Stv

The manuscript D.G.IV.47 of the Strahov monastery near Prague contains a large collection of sacred music, most of which dates from the third quarter of the fifteenth century, and includes no less than sixty hymns.[9] Of all sources considered here, only CS 15 contains a larger number of hymns. Twenty-four different texts are present, and three of these, Confessor Dei lucidus for St. Procopius, O sancta mundi Domina, for the Nativity of the BVM, and Dies venit victoriae for St. Wenceslaus, are not found in a polyphonic setting in any other source of the period under consideration. All of the hymns are listed in Table 26.

TABLE 26

THE HYMNS OF STV

Folio	Hymn	Mel.	Voices	Liturgical Assignment
258'	Assunt festa	R 42	4	Visitation
259	Confessor Dei	752	3	St. Procopius
259'	O sancta mundi	551	4	Nativity of BVM
260	O sancta mundi	551	3	Nativity of BVM
260	O sancta mundi	551	3	Nativity of BVM
260'	Veni redemptor	503	3	Advent
261	Quem terra	16_8	4	Marian feasts
261'	Quem terra	16	3	Marian feasts
261'-262	Quem terra	16	4	Marian feasts
262	Quem terra	16	3	Marian feasts
262'	Dies venit		3	St. Wenceslaus
262'-263	Dies venit		3	St. Wenceslaus
263'	Quod chorus	151	3	Purification
264	Veni redemptor	503	4	Advent
264'-265	A solis ortus	53_4	3 or 4	Christmas
265	Veni redemptor	503	3	Advent
265	Veni redemptor	503	3	Advent
265'	A solis ortus	53_4	3	Christmas

TABLE 26 (continued)

Folio	Hymn	Mel.	Voices	Liturgical Assignment
265'-266	A solis ortus	53_4	3	Christmas
267'	Vita sanctorum	423_2	3	Easter
267'-268	Vita sanctorum	423_2	3	Easter
268'-269	Vita sanctorum	423_2	3 or 4	Easter
269	Veni creator	56_5	3	Pentecost
269'-270	Festum nunc	512	3	Ascension
270	Festum nunc	512	3	Ascension
270'	Festum nunc	512	3	Ascension
271	Veni creator	17	4	Pentecost
271'-272	Festum nunc	512	4	Ascension
272	Veni creator	17	3	Pentecost
272'-273	Veni creator	17	3 or 4	Pentecost
273	Veni creator	17	3	Pentecost
273'	Veni creator		4	Pentecost
273'-274	Veni creator		3	Pentecost
274	O lux beata	22_5	3	Trinity Sunday
274'	Veni creator	17	3	Pentecost
275	Pange lingua	56_5	3	Corpus Christi
275'-276	Pange lingua[1]	56	4	Corpus Christi
276	Ave Katherina	67	3	St. Catherine of Alexandria
276'	Pange lingua	56_5	3	Corpus Christi
276'-277	Pange lingua		3	Corpus Christi
277	Pange lingua	56_5	3	Corpus Christi
277'	Pange lingua		4	Corpus Christi
278	Exultet coelum[2]	414	4	Common of Apostles
279	Ut queant laxis	548	3	St. John Baptist
279'	Ut queant laxis	72	3	St. John Baptist
280	Gaude visceribus		3	Asumption
280'	Jesu corona		3	Common of Virgins
281	Iste confessor	160_5	3	Common of Confessors
281	Urbs beata	162_2	3	Dedication of a Church
281'	Christe redemptor omnium/Conserva	71	3	All Saints
281'	Veni creator	17	3	Pentecost
282	Deus tuorum	52	3	Common of One Martyr
282'	Exultet coelum	414	3	Common of Apostles
282'-283	Sanctorum meritis	518	3	Common of Many Martyrs
283	O lux beata	22_5	3	Trinity Sunday
283'	Ave maris stella	67	3	Marian feasts
283'-284	Ave maris stella	67	3	Marian feasts
284	Exultet coelum	414	3	Common of Apostles
284'	Sanctorum meritis	518	3	Common of Many Martyrs
285	Ave maris stella	67	4	Marian feasts
285'-286	Quem terra	16_8	3	Marian feasts

[1] Attributed to Touront in concordances.

[2] Contratenor secundus is ascribed to "duffay."

The hymns are entered in two fascicles of twelve leaves each and one fascicle which originally consisted of ten leaves but has lost its last five. At first glance, the collection appears to be unorganized, but closer examination reveals that a certain order is present. Some of the apparent confusion arises from the fact that three different scribes entered material in this section. Scribe 1 copied thirty-nine items, scribe 2, seventeen, and scribe 3, four. Scribe 1 seems to have had an organizational principle in mind, but this is obscured by the additions of scribes 2 and 3, as well as by certain peculiarities of scribe 1.

Scribe 1 seems to have begun entering hymns on folio 264, the right hand page of the central opening of the first hymn fascicle.[10] He began with the Temporal cycle, copying hymns for Advent, Christmas, Easter, Ascension, Pentecost, Trinity Sunday, and Corpus Christi on folios up through the middle of the second hymn fascicle. Included in this group is a setting of _Ave Katherina_, folio 276, between the second and third of the six settings of _Pange lingua_. This setting is for the feast of St. Catherine of Alexandria, November 25, and is out of its proper place.

Scribe 1 also entered settings for the Proper of Saints in the first half of the first hymn fascicle. Significantly, most of these items are for feasts of primarily local significance or feasts only recently extended to universal usage.[11] These include *Assunt festa jubilaea* for the Visitation, *Confessor Dei lucidus* for St. Procopius, and *O sancta mundi Domina* for the Nativity of the BVM. The next setting is *Veni redemptor gentium* for Advent. It is followed by settings of *Quem terra pontus aethera* for Marian feasts and *Dies venit victoriae* for St. Wenceslaus. With the exception of the Advent text, *Veni redemptor gentium*, all settings are for the Proper of Saints and occur in the correct order from July 2 through September 28.

The entries by scribe 1 in the second half of the second hymn fascicle are settings of *Exultet coelum laudibus* for the Common of Apostles, *Ut queant laxis* for John Baptist, *Gaude visceribus* for the Assumption, *Jesu corona virginum* for the Common of Virgins, *Iste confessor* for the Common of Confessors, and *Urbs beata Jerusalem* for the Dedication of a Church. Still another item, a setting of *Christe redemptor omnium*/*Conserva* for All Saints on folio 281', may have been entered by scribe 1 at a later date. The presence of this text is somewhat surprising because other Germanic sources use *Omnes superni ordines* for this feast.

Thus, the cycle, as begun by scribe 1, although incomplete, does have a certain logical arrangement. With only two exceptions, the setting of *Veni redemptor gentium* on folio 264 and _Ave Katherina_, all settings fall into an order governed by the liturgical year. This order is masked by the insertion of the Sanctoral cycle into the Temporal cycle.

The entries of the other scribes supplement this basic cycle either by entering an additional setting of a text already present or by supplying a setting of a text lacking in the group entered by scribe 1. Except for the setting of _Quod chorus vatum_, all of the hymns entered by scribe 2 in the first two fascicles, which were originally prepared by scribe 1, are alternate settings for texts entered by that scribe. Most of these are on folios adjacent to the earlier entries of the same texts. However, this was not always possible, helping to create the seeming lack of organization. It was scribe 2 who originally prepared the third fascicle, where he entered eight hymns utilizing all but the last three pages of the five leaves that now constitute this fascicle. Here he supplied settings of _Ave maris stella_, _Deus tuorum militum_, and _Sanctorum meritis_, texts not represented in the original group, and alternate settings for _Exultet coelum laudibus_, _Sanctorum meritis_, and _O lux beata trinitas_.

Scribe 3 entered settings of _Ave maris stella_ and _Quem terra pontus aethera_ on the last pages of the third fascicle and two settings of _Veni creator spiritus_ on folios 269 and 271. The first of these is actually a setting of the Pange lingua melody, also entered with the correct text on folio 276 of this manuscript and in Tr 90 as well. The indication Veni creator spiritus here is obviously an error on the part of scribe 3 because the different structures of the two texts do not allow them to be interchanged.

The collection is a Germanic one, as might be expected from its origin in Silesia or Bohemia. However, it has certain features that set it apart from other Germanic sources. There are three texts, Confessor Dei lucidus for St. Procopius, O sancta mundi Domina for the Nativity of the BVM, and Dies venit victoriae for St. Wenceslaus that are found in polyphonic settings only in this manuscript, and two of these are for the Bohemian saints Wenceslaus and Procopius. Also, the use of Christe redemptor omnium/Conserva for All Saints in place of the more common Omnes superni ordines is unusual in a source originating outside of Italy.

In the case of most of those texts common to both the Germanic and Italian liturgical practices, O lux beata trinitas, Exultet coelum laudibus, Ut queant laxis, Urbs beata Jerusalem, and Iste confessor, the Germanic melodic tradition is followed. It should be noted, however, that one of the two settings of Ut queant laxis, folio 279, the setting of Gaude visceribus, folio 280, the settings of Jesu corona virginum, Sanctorum meritis, and two settings of Veni creator spiritus, folios 273' and 273'-274, make use of melodies not found in other polyphonic settings of these texts during this period. Significantly, all but two of these settings are unica.[12] The most intriguing are the two settings of Veni creator spiritus because the twenty-nine other preserved settings of this text all use the melody S 17.[13]

Text underlay varies considerably, and no pattern is present. Twenty-nine indicate the use of the first strophe, and presumably the other odd-numbered ones, either by entering the incipit of the first strophe or its complete text. Twenty-seven settings call for the use of the second and probably the other even-numbered strophes in the same fashion. Two have only the third strophe[14] underlaid, two have no text at all, and one, Quod chorus vatum, has no text underlaid but its first strophe is entered at the bottom of the page. In the twenty-one concordances in the Trent manuscripts, one finds only four instances of agreement as to the strophes given. Furthermore, none of the three scribes is consistent concerning text underlay, and there is no pattern in which certain hymns use specific strophes. Thus, no conclusions can be drawn regarding the strophes that were performed polyphonically in the area in which the manuscript originated.

Thirty-eight of the sixty different settings are unica. Twenty-one of the remaining twenty-two are found in one of the late Trent manuscripts, Tr 88-91 and Tr 93. The other setting is found in the Glogauer Liederbuch. Three of the twenty-one items that have concordances in the Trent manuscripts also occur in Mu 3154, F 112$^{\text{bis}}$, the Buxheimer Orgelbuch, and the Speciálník Codex. None of the settings carries an ascription in the Strahov manuscript, but one, Pange lingua, folios 275'-276, can be attributed to Touront through its concordance in Tr 88.[15]

Of the twenty-one concordances in the Trent manuscripts, all but four occur in Tr 88 and Tr 93. Three others are in Tr 90 and one each in Tr 89 and Tr 91, with a setting of Ave maris stella occurring in both Tr 89 and Tr 90. All seven of the concordances in Tr 93 are found in the large group of eleven hymns that conclude the manuscript. A similar situation is found in Tr 88 where all but two of the ten concordances appear in the large group occupying folios 229-240'. The difference in arrangement between the manuscripts--Stv is liturgically arranged whereas none of the Trent groups are--is responsible for the lack of an exact correspondence in order between the hymns in Stv and their concordances in the Trent manuscripts. Nevertheless, the great number of concordances in a genre in which concordances are relatively rare is of significance, and indicates that Stv and the late Trent manuscripts, especially Tr 88 and Tr 93, stem, either directly or indirectly, from a common source. The most likely place of origin would be the repertory of the Imperial Chapel.

The relative number of concordances to settings entered by each of the scribes shows significant differences. No less than forty-five per cent (18 of 40) of the entries of scribe 1 are found in other sources, mainly Tr 88 and Tr 93, but also Tr 90, Tr 91, Bux, Spec, and Mu 3154. In contrast, only 17.6 per cent (3 of 17) of the entires of scribe 2 are to be found in other sources--one each in Tr 90, Tr 93, and Glog.

Certain differences in musical style can be discerned between the settings entered by scribe 1 and those entered by scribe 2. Twenty-seven of the entries of scribe 1 are _a 3_, ten are _a 4_, and three may be either _a 3_ or _a 4_, whereas all of those of scribe 2 are _a 3_. Furthermore, the two settings utilizing the chant in equal values, folios 260 and 281', were entered by scribe 2 as were two of the three settings using imitation. This seems to indicate that at least some of the items entered by scribe 2 belong to a slightly later repertory,

The collection is organized according to the Germanic archetype, but shows several variants, as mentioned above. The variants, either in text or melody, are undoubtedly the result of local traditions. The tendency to a 3 or a 4 settings and the complete avoidance of fauxbourdon is typical of Germanic collections of the 1470's.

The Hymns of Glog

The manuscript Berlin, Deutsches Staatsbibliothek, Mus. Ms. 40098, better known as the Glogauer Liederbach, contains seventeen polyphonic hymns.[16] It is possible, however, that eighteen texts are present because Maria mater gratiae is underlaid as a second text in the settings of Quem terra pontus aethera and Fit porta Christi pervia, and may have been intended for use as the concluding verse of Marian hymns instead of the traditional doxological verse.[17] The same text is also found in an expanded version as No. 4 of the Glogau collection,[18] where the strophe has a fourth line of one syllable and an appended fifth line of twelve syllables, rather than the normal eight. This seems to transform this hymn into a motet.

The hymns are in no particular order, and seemingly were entered at random in the three part-books that constitute the manuscript. Aside from the group of six entered on consecutive pages in the discantus book and numbered 82-87 by Ringmann, no more than two hymns appear consecutively elsewhere. Even this group of six causes problems because they do not all appear in the same order nor always on consecutive pages in the other part-books. All are listed in Table 27 where they are listed according to the numbers assigned to them by Ringmann.[19]

TABLE 27

THE HYMNS OF GLOG

Number	Hymn	Mel.	Voices	Liturgical Assignment
26	Gratuletur eccleseia	185	3	St. Barbara
59	Gaude visceribus	518	3	Assumption
68	Quem terra	16_5	3	Marian feasts
73	Veni creator	17	3	Pentecost
82	Assunt festa	59	3	Visitation
83	Vita sanctorum	423_2	3	Easter
84	Festum nunc celebre	512	3	Ascension
85	Pange lingua	56_5	3	Corpus Christi
86	Fit porta Christi	402	3	Marian feasts
87	Urbs beata	162_2	3	Dedication of a Church
98	Annue Christe	203	3	Common of Apostles
166	Deus tuorum	52	3	Common of One Martyr
171	Iste confessor	160_5	3	Common of Confessors
172	Veni redemptor	503	3	Advent
175	Quod chorus vatum	151	3	Purification
177	Christe sanctorum	423	3	St. Michael
178	Ut queant laxis	422	3	St. John Baptist

Although not arranged according to the liturgical year (unless one wants to consider Nos. 82-87 as an incipient cycle), most of the texts included in a cycle governed by the Germanic archetype are present. The Temporal cycle is represented by settings for Advent, Easter, Ascension, Pentecost, Corpus Christi, and the Dedication of a Church. Eight of the eleven remaining settings are for the Proper of Saints, including five settings for Marian feasts and one each for St. Barbara, St. Michael, and St. John Baptist. Two settings are for the Common of Saints, and one, *Annue Christe*, can be for feasts of Apostles in general, or, by selecting certain strophes, for any individual apostle.[20]

All but two of the seventeen hymns are unica. The setting of *Deus tuorum militum* is also found in Stv, and the setting of *Christe sanctorum* in the fragment Mu 3225 with the text *Vita sanctorum*. All of the settings are *a 3*, and all have the chant melody in the superius. This pre-existent material is only slightly modernized, with most of the changes occurring at the cadences. Also, non-quartal harmony is used in many of the settings. Thirteen of the seventeen settings have the full text underlaid in the superius only. In the other four, Nos. 73, 166, 177, and 178, it appears in full in both the tenor and superius.

The Hymns of Mu 3154

Munich, Bayerische Staatsbibliothek, Mus. Ms. 3154, contains only nine complete hymns, one of which is entered twice. In addition, it also contains a single part, the Barritonans, of a tenth hymn which is preserved completely, a 4 , in LApel, folios 34'-35. The collection is of interest because the only two hymns with an attribution are ascribed to Johannes Martini. These are Festum nunc celebre, folios 150'-151, and Ave maris stella, entered twice, once on folio 153', and again on folio 253', the second time without text or attribution. Certain other works by Martini that are found in this manuscript, some of which are unica, are generally presumed to have been composed during his stay in Innsbruck in 1490.[21] One may, therefore, conjecture that the two hymns ascribed to Martini also may have been composed in Innsbruck. Because of this and because these hymns occur in the group of eight entered successively on folios 150'-154', one may assume that this section of the manuscript was compiled in 1490 or shortly thereafter. This assumption is further strengthened by the fact that all eight of these are a 4.

The first hymn of the manuscript, Veni redemptor gentium, folio 12, is the product of an earlier generation. It is the only a 3 hymn in the manuscript, it has concordances in Tr 93 and Stv, and it appears in the company of other works also contemporary with the later Trent manuscripts, suggesting that it may date from perhaps as much as twenty years earlier. This is not surprising, however, because this particular manuscript is composed of fascicles of widely varying age.[22]

It is possible that some of the other hymns a 4 are also by Martini. Both Pange lingua, folio 151', and Iste confessor, folio 152'-153, employ a very close imitation between two voices as does Martini's setting of Festum nunc celebre. Furthermore, three settings, Veni creator spiritus, folio 151, Jesu corona virginum, folio 154, and Gaude visceribus, folio 154', use in addition to the pre-existent hymn melody in one voice, a second, pre-existent melody, complete with its own text, in another. This technique, although not unique to Martini, was used by him in one other work preserved in this manuscript, his Salve Regina.[23] Finally, the two hymns ascribed to Martini here are non-quartal, or nearly so, and so is the setting of Pange lingua. Thus, even without a preserved copy of Petrucci's publication containing a hymn cycle by Martini, one may envision the kind of settings it might have contained through examination of his settings in this manuscript and those in Mod 454/455. (See above, p. .)

TABLE 28

THE HYMNS OF MU 3154

Folio	Hymn	Mel.	Voices	Liturgical Assignment
12	Veni redemptor	503	3	Advent
150'-151	Festum nunc celebre[1]	512	4	Ascension
151	Veni creator	17	4	Pentecost
151'	Pange lingua	56	4	Corpus Christi
152	Hostis Herodes	505[5]	4	Epiphany
152'-153	Iste confessor	160	4	Common of Confessors
153'	Ave maris stella[2]	67[5]	4	Marian feasts
154	Jesu corona	R 13	4	Common of Virgins
154'	Gaude visceribus	518	4	Marian feasts
156	Quem terra		1	Marian feasts
253'	Ave maris stella[2]	67	4	Marian feasts

[1] Ascribed to Johannes Martini.

[2] The setting on folio 153' is ascribed to J. Martini. When it reappears on folio 253', it is without text or attribution.

The Hymns of B 40021

The second of the four manuscripts containing the music of the Germanic tradition of the last decades of the fifteenth century is Berlin, Deutsches Staatsbibliothek, Mus. Ms. 40021. It contains nineteen complete Office hymns, three of which are in two _partes_ and one in three _partes_. Only the discantus of another, _Quem terra pontus aethera_, folio 41, is preserved. Ten of the nineteen complete hymns occur in one section of the manuscript, the fascicles bounded by folios 61 and 102'. This section is devoted almost exclusively to music for the Office, including, among other things, settings of the _Magnificat_, _Salve_

Regina, and *Te Deum*. Thus the two hymns on folios 85 and 91'-92 must be included with the eight on folios 95'-102', because the compiler of this manuscript seemingly considered the entire section as a unit containing music for the Office.[24] The remaining hymns are inserted in various places in the remainder of the manuscript. All of the hymns are listed in Table 29.

TABLE 29

THE HYMNS OF B 40021

Folio	Hymn	Mel.	Voices	Liturgical Assignment
41	Quem terra	16_6	1	Assumption
83'-84	Urbs beata	162_2	4	[Dedication of a Church]
85	A solis ortus	53*	3	[Christmas]
91'-92	Gaude visceribus	518	4	[Assumption] (but see 98'.)
95'-96	A solis ortus[1]	53	4	[Christmas]
96'-97	Assunt festa	414	4	Visitation
97'-98	Jesu corona[2]	R 13	3	[Common of Virgins]
98'	Gaude visceribus	518	3	Nativity of BVM and Conception
99	Urbs beata	R 100	4	Dedication of a Church
99'-100	Ave maris stella[3]	67	4	[Marian feasts]
	Ave maris stella		3	
101'-102	Festum nunc celebre	512	4	Ascension
102'	Ave maris stella	67	4	[Marian feasts]
161	Ave maris stella[4]	67*	3	Marian feasts
202'	Pange lingua	56_5	4	[Corpus Christi]
228'-229	Vita sanctorum	423_2	4	[Easter]
237'	A solis ortus	53*	3	[Christmas]
237'-238	Veni creator	17	3	[Pentecost]

TABLE 29 (continued)

Folio	Hymn	Mel.	Voices	Liturgical Assignment
241	Vita sanctorum	423[2]	3	[Easter]
246'-247	Hymnum cantet	414	4	St. Sebald
250'-251	Regiae stirpis	151	3	[St. Sebald]

[1] Agricola.

[2] B.H.

[3] Agricola.

[4] Hofhaimer.

The settings are in no particular order, and no attempt is made to form a cycle. As can be seen in Table 29, the texts are those of the Germanic archetype. Those belonging to the Temporal cycle are _A solis ortus cardine_ for Christmas, _Vita sanctorum_ for Easter, _Festum nunc celebre_ for Ascension, and _Urbs beata Jerusalem_ for the Dedication of a Church. Four Marian texts, _Quem terra pontus aethera_, _Gaude visceribus_, _Assunt festa jubilaea_, and _Ave maris stella_, are present. The Common of Saints is represented only by the setting of _Jesu corona virginum_, and the Proper, by two settings for St. Sebald and one for Mary Magdalen. The latter is a substitute text underlaid in the tenor of the setting of _Urbs beata Jerusalem_ on folios 83'-84. The text begins "Pretiosam Margaretam" and functions as the second strophe of two hymns for Mary Magdalen, _Jesu salvator saeculi_ and _Jesu Christe auctor vitae_.[25]

The two settings for St. Sebald, Hymnum cantet plebs jucundum and Regiae stirpis, are of particular interest. They occur with two rhymed antiphons for the same saint, and all four of these items seem to be later additions to the manuscript. They may have originated in Nuremberg where the cult of St. Sebald enjoyed great popularity.[26] The setting of Regiae stirpis cannot date from before 1493, the year in which Conrad Celtes wrote the text.[27] No such conjecture can be made concerning the other since its text dates from much earlier.

Eleven of the nineteen complete hymns are a 4 and nine are a 3. The setting of Ave maris stella, folios 99'-100, is in two partes, the first a 4 and the second a 3. The other settings in more than one pars have the same number of voice parts in each. The prima pars of this Ave maris stella is the only hymn to employ canon, deriving the tenor from the superius. All four voices lie extremely low, using alto, tenor, baritone, and bass clefs. The two partes of Hymnum cantet plebs jucundum share a tenor written in Hufnagelschrift, each character of which is equal to a breve. Only one other setting, Assunt festa jubilaea, expresses the chant in equal values, in this case in the superius.

Ascriptions are present for only four settings, all of which are unica. These are A solis ortus cardine, folio 95'-96, Alexander Agricola, Jesu corona virginum, folio 97'-98, B. H., Ave maris stella, folio 99'-100, Alexander Agricola, and Ave maris stella, folio 161, Paul Hofhaimer. These are the only hymns known to have been composed by any of these composers.

Only four settings are found in other sources. Vita sanctorum, folio 241, also occurs in Bres 2016 and LApel. Gaude visceribus, folio 98, is found in Tr 89 with a contratenor bassus that is lacking here. Urbs beata Jerusalem, folio 99, appears in LApel, and Vita sanctorum, folio 228'-229, in Sacrorum Hymnorum Liber primum published by Georg Rhau in Wittenberg in 1542.

The settings range in age from that of Gaude visceribus, whose presence in Tr 89 indicates an origin about 1470, to the Ave maris stella of Hofhaimer and the setting of Regiae stirpis, both of which date from well into the last decade of the century. The former has the number 95 after the ascription to Hofhaimer. This seemingly indicates the year 1495 as either the date of composition or the date of copying. The text of Regiae stirpis, as mentioned above, was written by Conrad Celtes in 1493, providing a terminus ante quem non for this setting. The concordances in Bres 2016, LApel, and the Rhau print and the works of Agricola tend to support this date. Also, the manuscript is made up of papers dating from 1489 to 1501.[28] Thus most of the settings were relatively new when they were entered into the manuscript.

The Hymns of Bres 2016

The third of the four sources of Germanic polyphonic hymns of the last decades of the fifteenth century is Codex Mf. 2016 of the Musicological Institute of the University of Breslau, which contains sixteen hymns, one of which is entered twice.[29] Although the contents of the manuscript are not organized according to the liturgical year, the manuscript contains at least one setting for each of the feasts of the Temporal cycle except Epiphany and seven Marian hymns. All are listed in Table 30.

The manner in which the hymns were entered into the manuscript precludes any possibility of a cyclic arrangement. They are found in eight of the thirteen fascicles that constitute the manuscript, there being none in fascicles 2, 3, 5, 7, and 13. Significantly, all but three, Veni creator spiritus, folio 42, Gaude visceribus, folio 68', and Veni redemptor gentium, folio 123, occur either on the first or last folios of a fascicle. All but one, Veni redemptor gentium, folio 123, are entered in the hand of the scribe who copied most of the manuscript.[30] The presence of all but one of the hymns of the Temporal cycle may indicate that the scribe was working from a manuscript containing a cycle, or had assembled the settings necessary for a cycle, even though they were not to be entered as a group.

Only two of the hymns carry an attribution. Ave maris stella, folio 48, is ascribed to Egidius Rossely, who is otherwise unknown. A Czech text, Wy me wenecz, is also underlaid and may provide a clue to the origin of this setting and of Rossely. The setting of Quem terra pontus aethera, folio 48', is ascribed to Flordigal, who may be the composer indicated by the ascription "Flor" in B 40021, folios 179'-180, and the V. Florigal to whom the hymn Festum nunc celebre is ascribed in L Apel,

TABLE 30

THE HYMNS OF BRES 2016

Folio	Hymn	Mel.	Voices	Liturgical Assignment
12'	Christe qui lux es	9	5	Compline--Sundays in Lent
42	Veni creator	17	4	Pentecost
44'-45	Quem terra	16_8	5	Marian feasts
46'-47	Festum nunc celebre	512	4	Ascension
47'	Veni redemptor	503	5	Advent
48	Ave maris stella[1]	67	4	Marian feasts
48'	Quem terra[2]	16_5	4	Marian feasts
68	Gaude visceribus	518	4	Assumption
85	[Ave maris stella]	67	4	Marian feasts
97	Urbs beata[3]	162_2	3	Dedication of a Church
107'	A solis ortus	53•	4	Christmas
108	[Pange lingua]	56_5	3	Corpus Christi
118'-119	Veni creator	17	3	Pentecost
119'	Ave maris stella	67	3	Marian feasts
123	[Veni redemptor]	503	3	Advent
131'	Urbs beata[3]	162_2	3	Dedication of a Church
132	Vita sanctorum	423_2	3	Easter

[1] Ascribed to Egidus Rossely.

[2] Ascribed to Flordigal.

[3] The settings of Urbs beata on folios 97 and 131' are identical.

folios 22'-23. An Udalrichus Flordigal Stuttgardiensis was the author of a music treatise, dating from about 1500, that is now partially preserved in the Augsburg Staats- und Stadtbibliothek as 4° Codex mus. 1.[31] Five of the remaining settings are found in Tr 91, Mu 3154, B 40021, and L Apel, which would indicate a short time span between the oldest and the youngest. Most of the settings seem to have been composed in the 1480's. The setting of Pange lingua that is also found in Tr 91 is the oldest.

Six settings employ a second pre-existent melody and its text in addition to those of the hymn. To these may be added a seventh, Gaude visceribus, folio 68, on the basis of its concordance in Mu 3154 where the full text of the second melody is underlaid in contrast to its appearance in Bres 2016 where there is nothing whatsoever to indicate the presence of a second melody. In all seven of these the second melody and text are liturgical in nature. (The setting of Ave maris stella by Rossely, mentioned above, which has a second, Czech text, Wy me wenecz, may also have a second pre-existent melody.) The use of a second cantus firmus will be considered in detail below.

Of the sixteen different settings, seven are a 4, six are a 3, and three are a 5. The settings a 5 are probably the latest. Two settings, Veni redemptor gentium, folio 47', and Christe qui lux es et dies, folio 12', notate the hymn melody in equal values in the tenor. Two others, *Festum nunc celebre*, folios 46'-47, and *A solis ortus cardine*, folio 107', employ equal note values in the superius for the chant melody. The presentation of the cantus firmus in equal values is, as has been mentioned before, not uncommon in Germanic settings of the late fifteenth century.

The Hymns of L Apel

The largest group of hymns to be found in a late Germanic source occurs in the Mensural Codex of Nikolaus Apel, Leipzig, Universitäts-Bibliothek, Ms. 1494.[32] It contains forty-six different hymns, five of which are entered twice. All but two of the forty-six different settings are contained in the first four fascicles, folios 1-48', which also contains two duplicates. Only the first item in this section, a textless piece, is not a hymn. The two remaining different settings occur on folios 176 and 50, the latter of which occurs also on folio 255'. Two remaining duplicate settings both appear on folio 53'. All of the hymns are listed in Table 31.

TABLE 31

THE HYMNS OF L APEL

Folio	Hymn	Mel.	Voices	Liturgical Assignment
2'	O lux beata	22	4	Trinity Sunday
3'-4	Pange lingua[1]	56[5]	4	Corpus Christi
4'-5	[Ut queant laxis]	72[5]	4	St. John Baptist

TABLE 31 (continued)

Folio	Hymn	Mel.	Voices	Liturgical Assignment
5'-6	[Ut queant laxis]	72	3	St. John Baptist
6'-7	Ut queant laxis[2]	72	5	St. John Baptist
7'-8	Aurea luce	152_4	3	Sts. Peter and Paul
8'	Martyris Christi	550	3	St. Lawrence
9	[Ut queant laxis]	72	3	St. John Baptist
9'-10	Quem terra[3]	16_5	4	Marian feasts
10'-11	Gaude visceribus	518	3	Assumption
11'-12	Exultet coelum	414	4	Common of Apostles
12'-13	Omnes superni	116_3	3	All Saints
13'	Martine confessor Dei	134	4	St. Martin
14	[textless][4]	4_6	3	
14'-15	Ave maris stella	67	4	Marian feasts
15'-16	Exorta a Bethsaida	520	5	St. Andrew
16'-17	Veni redemptor	503	3	Advent
17'-18	A solis ortus	53_6	4	Christmas
18'-19	Hostis Herodes	505	4	Epiphany
19'-20	Vita sanctorum	423_2	3	Easter
20'-21	Urbs beata	162_3	3	Dedication of a Church
21'-22	Festum nunc	512	3	Ascension
22'-23	Festum nunc[5]	512	3	Ascension
23'-24	Veni creator[6]	17	3	Pentecost
24'-25	Veni creator[7]	17	3	Pentecost
25'-26	Quod chorus	151	4	Purification
26'-27	Assunt festa	59	3	Visitation
27'-28	Quem terra[8]	16_5	4	Marian feasts
28'-29	Urbs beata	R 100	4	Dedication of a Church
29'-30	[Ut queant][9]	72	4	St. John Baptist
30'-31	[Festum nunc][10]	512	4	Ascension
31'-32	[Pange lingua][11]	56	3	Corpus Christi
32'-33	[Festum nunc][12]	512	3	Ascension
33'-34	[Vita sanctorum][13]	423_2	4	Easter
34'-35	[Quem terra-Ave maris stella]	16_5	4	Marian feasts
35'-36	[Veni redemptor][14]	502	4	Advent
36'-37	[A solis ortus]	53*	4	Christmas
37'-38	[Hostis Herodes]	505	4	Epiphany
38'	[Omnes superni]	116_3	3	All Saints
39	[Pange lingua]	56_5	4	Corpus Christi
39'-40	[Veni creator][15]	17	5	Pentecost
40'	[Deus tuorum][16]	52	4	Common of One Martyr
41'	[A solis ortus][17]	53*	3	Christmas

TABLE 31 (continued)

Folio	Hymn	Mel	Voices	Liturgical Assignment
42	[Vita sanctorum]	423_2	3	Easter
42'-43	[Ave maris stella]	67	4	Marian feasts
43'-44	[Pange lingua]	56_5	4	Corpus Christi
50	Christe qui lux es et dies[18]	9_7	4	Compline--Sundays in Lent
53'	[A solis ortus][19]	53*	3	Christmas
53'	[Pange lingua][20]	56_5	3	Corpus Christi
176	A solis ortus	53*	3	Christmas
255'	Christe qui[21]	9_7	4	Compline--Sundays in Lent

[1] Ascribed to Adam von Fulda.

[2] Ascribed to Adam von Fulda.

[3] Entered again on folios 27'-28.

[4] Without text. Gerber calls it a setting of *Ad coenam agni providi*. However, this text is not of the Germanic archetype. Further, the cycle would seem to indicate a Sanctoral feast sometime in November since it is preceded by a setting for St. Martin, November 11, and followed by a Marian hymn, presumably for the Presentation, November 21.

[5] Ascribed to V. Florigal.

[6] Ascribed to Adam von Fulda.

[7] Ascribed to Adam von Fulda.

[8] Entered again on folios 9'-10.

[9] Ascribed to Adam von Fulda.

[10] Ascribed to Heinrich Finck and entered again on folios 32'-33.

[11] Entered again on folios 53'.

[12] Same setting as 30'-31, but without the altus.

[13] Ascribed to Heinrich Finck.

TABLE 31 (continued)

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[14] Ascribed to Heinrich Finck.

[15] Ascribed to Heinrich Finck.

[16] Textless piece that is called a setting of Quem terra by Gerber. The melody, S 52, is that used with Deus tuorum.

[17] Entered again on folio 53'. Lacking a portion of the tenor which is present on folio 53'.

[18] Entered again on folio 255'.

[19] Entered again on folio 41'. There it lacks a portion of the tenor.

[20] Entered again on folios 31'-32.

[21] Entered again on folio 50.

The settings of the first four fascicles can be divided into two groups. The first twenty-nine, folios 2'-29, form a cycle conforming almost exactly to the church year. The cycle begins with Trinity Sunday and continues through the year to Pentecost with four more settings taking the cycle up to the Dedication of a Church. The first of these four is a setting of Quod chorus vatum for the Purification and is entered here to avoid conflict with the Temporal cycle. The other three are settings for the Visitation, Assunt festa jubilaea, the Assumption or Nativity of the BVM, Quem terra pontus aethera, and the Dedication of a Church, Urbs beata Jerusalem. The last three settings supply the texts for feasts omitted in the cycle.[33]

Four settings, folios 4'-5, 5'-6, 9, and 14, are without text. The first two are obviously settings of Ut queant laxis and are followed by another setting of the same melody with that text. The third, folio 9, is also a setting of Ut queant laxis, and it is separated from the others probably because it requires only one folio. All other settings on folios 3'-13, except this and Martyris Christi colimus, folio 8', require a full opening. Obviously the scribe found it more important to conserve valuable paper than to adhere strictly to the cyclic order. Thus he assigned these two to the same opening, allowing the first its proper place following the setting of Aurea luce for Sts. Peter and Paul.

The fourth of these textless items poses a special problem. It uses the melody S 4_6 which Gerber locates in the Hymnarium Parisiense with the text Ad coenam agni providi.[34] This text is not found in a polyphonic setting of Germanic origin in the fifteenth century. Further, it cannot be an Italian setting that somehow was copied into this manuscript since all but two Italian settings use S 3_6, with the two exceptions using S 414. This setting was probably intended, as suggested by Gerber, for a Sanctoral feast falling between November 11 and November 21, the dates of the feasts surrounding it.[35]

The setting of Exultet coelum laudibus is the only one from the Common of Saints in the cycle. Since it is entered between settings obviously intended for the Assumption and Nativity of the BVM, August 15 and Setpember 8, and for All Saints, November 1, it can be presumed to be for any one or all of the feasts of Apostles occurring in this period: St. Matthew on September 21, St. Luke on October 18, and Sts. Simon and Jude on October 28, all of which are of duplex rank. The setting of *Urbs beata Jerusalem*, folios 20'-21, occurs between settings for Easter and Ascension, and is probably intended for use on the feast celebrating the dedication of the Pantheon in Rome as a church in honor of St. Mary and All Martyrs, a feast instituted in May 608. With the exception of those years in which Easter occurs extremely early, this feast would fall between Easter and Ascension. The appearance of this hymn here is exceptional because it is usually used on the feast commemorating the dedication of the Basilica of Our Savior, in Rome, on November 9.

Of the remaining hymns, all but three are without text. Significantly, these three all occur outside of the first four fascicles. The textless settings, with one exception, are either the same as one of the earlier settings or an alternate setting of the same text. The setting on folio 40' is considered by R. Gerber to be a setting of *Quem terra pontus aethera*.[36] Although noting that it does not use the traditional Germanic melody, S 16, he finds this text melody combination in a Cistercian hymnary of the twelfth or thirteenth century.[37] Nevertheless, it seems more likely that it was intended for use with Deus tuorum militum. First, the other two settings of Quem terra in L Apel use S 16_5. Furthermore, the melody of this textless setting, S 52, is used with the text Deus tuorum militum in other Germanic sources of this century. In spite of these facts Gerber hesitated to consider this a setting of Deus tuorum militum because this would then be the only setting in this section that did not use a text found in the main section. However, the problems his assumption creates in terms of melodic tradition are far greater than those solved in terms of the organization of this particular source. Therefore, it seems far more likely that the setting was intended for use with the text Deus tuorum militum.

Only ten of the forty-five settings carry ascriptions. As can be seen in Table 31, five are by Adam von Fulda, four are by Heinrich Finck (one of which is entered twice), and one is by V. Flordigal. The remaining settings are anonymous. All but seven of the settings are unica. Concordances are found in Anna 1126, Anna 1248, Bres 2016, B 40021, Bres I F 408, and Rhau 1542. Significantly, no concordances are found in the Trent manuscripts or in Mu 3154, the earliest of the four Germanic sources of the late fifteenth century. That

L Apel is slightly later than the others is confirmed by an inscription inside that states that payment was made for binding on September 1, 1504.[38] The date, the concordances, and the presence of works by Adam von Fulda and Heinrich Finck indicates that the hymns are, indeed, works of the last decade of the fifteenth century.

Settings with Two Texts

The four sources, Mu 3154, B 40021, Bres 2016, and L Apel, preserve the musical repertory of southern and eastern Germany in the late fifteenth century. That the sources are closely related is evident from the large number of works they have in common. Of the works in B 40021, twenty are found in L Apel, nineteen in Bres 2016, and six in Mu 3154. Certain composers, Flordigal, Aulen, and B. H., are known primarily from their works preserved in these sources. Within the hymn repertory of these four is a group of settings of a kind not found elsewhere--those having a second cantus firmus and its text. Table 32 lists these settings and identifies the liturgical function, if any, of the second cantus firmus.

TABLE 32

SETTINGS WITH TWO CANTUS FIRMI

Location	Texts	Function of Second Text
B 40021	A solis ortus	
95'-96	Rubum quem viderat	Antiphon-Circumcision

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TABLE 32 (continued)

Location	Texts	Function of Second Text
Mu 3154 154' Bres 2016 68	Gaude visceribus Hodie Deus homo factus	Antiphon-Votive Mass of BVM in Advent.
Bres 2016 12'	Christe qui lux es Vivo ego dicit Dominus	Antiphon-Second Sunday of Lent
Bres 2016 44'-45	Quem terra Assumpta est Maria	Antiphon-Assumption
Bres 2016 46'-47	Festum nunc celebre Ascendo ad Patrem	Antiphon Ad Benedictionem Lauds of Ascension
Bres 2016 47'	Veni redemptor gentium Israel es tu Rex	Hymn-Gloria laus et honor-Strophe one.
Bres 2016 107'	A solis ortus Quando natus est	Antiphon-Circumcision
L Apel 4'-5	[Ut queant laxis] Elizabeth Zacharie	Antiphon-St. John Baptist
L Apel 6'-7 Anna 1126	Ut queant laxis Psallite regi	Sequence-Beheading of St. John Baptist
L Apel 11'-12	Exultet coelum laudibus Vos eritis mihi testes	Antiphon (?)-Apostles
L Apel 15'-16	Exorta a Bethsaida Unus ex duobus	Antiphon Ad Magnificat-St. Andrew, Apostle
L Apel 18'-19	Hostis Herodes[1] Quando natus est	Antiphon-Circumcision
L Apel 34'-35	[Quem terra] [Ave maris stella]	Hymn-Marian feasts
L Apel 39'-40	[Veni creator spiritus] [Veni sancte spiritus]	Sequence-Pentecost
L Apel 50 255'	Christe qui lux es [Dominus tamquam]	Antiphon-Lauds of Maundy Thursday
Mu 3154 151	Veni creator spiritus Thanhauser ihr seid	Secular

TABLE 32 (continued)

Location	Texts	Function of Second Text
Mu 3154 154	Jesu corona virginum Ein frischen buhlen	 Secular
Bres 2016 48	Ave maris stella Wy me wenecz	 Secular

[1] The antiphon seems to be the primary text and the hymn the secondary.

The texts employed may be divided into two categories: Latin, liturgical texts and vernacular, non-liturgical texts. In the latter category two are German and one is Czech. Nine of the settings use Office antiphons which serve to designate for exactly which specific occasion the setting is intended. Generally the antiphon is for a feast other than that with which the hymn commonly associated, but one which is related to this principal feast and which uses its hymn. The settings of _A solis ortus cardine_ in B 40021 and Bres 2016 are examples of this practice. Both employ antiphons from the Circumcision as a second cantus firmus. As the Octave of Christmas this feast has no proper hymn; rather, it employs the Christmas hymn. By creating a setting using an antiphon proper to the Circumcision with this hymn, the composer indicates that this is a hymn-setting for a feast which ordinarily does not have a hymn proper to it alone. The same is true of settings from the Sanctoral cycle. In _Quem terra pontus aethera_ in Bres 2016, folios 44'-45, the presence of the Assumption antiphon makes this hymn, which can be employed on many Marian feasts, proper to the Assumption alone.

Two settings in L Apel combine material from the Mass with the hymn. One of these, Adam von Fulda's setting of Ut queant laxis, L Apel, folios 6'-7, has the second strophe of the sequence Psallite regi nostro. This sequence is from the Mass for the feast of the Beheading of St. John Baptist, which has no unique hymn and employs Ut queant laxis. The addition of the sequence material makes this setting proper to this feast alone. The other, a setting by Heinrich Finck in L Apel, folios 39'-40, has no text, but from the melodies used one can be certain that it is a setting of the hymn Veni creator spiritus and the sequence Veni sancte spiritus, both of which are for Pentecost.

The first of the two settings using two hymns, L Apel, folios 34'-35, has no text but has the melody associated with Quem terra pontus aethera in the superius and that associated with Ave maris stella in the altus. This is simply a combination of the two most popular Marian hymns, both of which had wide application. The setting of Veni redemptor gentium, Bres 2016, folio 47', used as its additional pre-existent material the first strophe of the processional hymn for Palm Sunday, whose refrain is Gloria laus et honor. The text of this first strophe,

Israel es tu Rex,
Davidis et inclyta proles:
Nomine qui in Domini,
Rex benedicite, venis.

is also relevant to the season of Advent.

Two other settings employing Latin texts pose more of a problem. The first, Exultet coelum laudibus, L Apel, folios 11'-12, has the text "Vos eritis mihi testes in omnia Judea et Samaria, dicit Dominus," underlaid. Although this text is not found in any of the modern chant books, nor in any of the fifteenth century known to this writer, it is applicable to feasts of the Apostles and may have had some function in the liturgy of these feasts during the fifteenth century. The second of these, Gaude visceribus, Mu 3154, folio 154', and Bres 2016, folio 68, has the incipit Hodie Deus homo factus underlaid. This is a portion of an antiphon used in Vespers of the Annunciation.[39] It also found use in the Missa aureum, the title under which the votive Mass of the BVM in Advent was known in the fifteenth century.[40] Here this particular portion of the antiphon is repeated after each of the seven Collect, Secret, and Post-Communion prayers called for in this Mass.[41] The presence of this second text indicates that this setting was intended for use on the Annunciation or possibly in Marian votive services in Advent and Christmastide.

Three settings are preserved that use a secular, vernacular text in addition to the hymn text. Two of these, both in Mu 3154, use a German text and the third, in Bres 2016, uses a Czech text. In all three a relationship exists between the texts. For example, the German text used with Jesu corona virginum can be interpreted in a spiritual sense.

Why this particular kind of composition appears in this limited group of sources is unknown. Hymn composition seems to have been quite widespread in Germany at this time, and this particular form may have developed under the influence of the motet-chanson. Seemingly, the desire was to particularize the hymn texts through the use of additional material. It was an exclusively Germanic phenomenon, completely unknown in Italy, and was cultivated only briefly in the years around 1500.

The Hymns of Anna 1126 and Anna 1248

The library of the St. Annenkirche in Annaberg im Erzgebirge contains two manuscripts assembled in the second decade of the sixteenth century for use in the recently constructed St. Annenkirche.[42] The larger of the two, Anna 1126, contains only six hymns, all of which are listed in Table 33. Of particular interest is the setting of Jesu salvator saeculi for All Saints, the only setting of this text from this period.

TABLE 33

THE HYMNS OF ANNA 1126

Pages	Hymn	Mel.	Voices	Liturgical Assignment
612-613	Quem terra	16_6	4	Marian feasts
614-615	Omnes superni	R 5	4	All Saints
618-619	Urbs beata	162_2	4	Dedication of a Church
620-621	Jesu salvator[1]	R 5	4	All Saints
622-623	Martyris Christi	550	4	St. Lawrence
624-625	Ut queant laxis[2]	72	5	St. John Baptist

[1] Found as No. 104 in Rhau 1542 with the text Omnes superni, strophe two, and an ascription to Thomas Stolzer.

[2] Attributed to Adam von Fulda in L Apel.

Manuscript 1248 contains thirty-nine settings, some of which are paired strophes of the same hymn. Twenty-nine of these occur between pages 464 and 521, which are devoted exclusively to hymns. The remaining ten are scattered throughout the earlier part of the manuscript. All are listed in Table 34.

TABLE 34

THE HYMNS OF ANNA 1248

Pages	Hymn	Mel.	Str.	Liturgical Assignment
214-215	Assunt festa	414	2, 6.	Visitation
216-217	Gaude visceribus	518	2, 6.	[Assumption]
218-219	Festum nunc	512	2, 6.	[Ascension]
220-221	Veni creator	17	2, 6.	[Pentecost]
288-289	Assunt festa	414	4, 8.	Visitation
290-291	Gaude visceribus	518	4	[Assumption]

TABLE 34 (continued)

Pages	Hymn	Mel.	Str.	Liturgical Assignment
416-417	Katherinae collaudamus	56_5	2, 8.	[St. Katherine]
440-441	O lux beata	22_5	2	[Trinity Sunday]
442-443	Veni creator	17	4	[Pentecost]
444-445	Festum nunc	512	4	[Ascension]
464-465	O gloriosa Domina	16_5	2	[Marian feasts]
464-465	O gloriosa Domina	16_5	Dox.	[Marian feasts]
466-467	A solis ortus	53*	2, 6.	[Christmas]
468-469	A solis ortus	53*	4, 8.	[Christmas]
470-471	Hostis Herodes	505	2, 4.	[Epiphany]
472-473	Salve mirae	56_5	2, 6.	St. Nicholas
474-475	Salve mirae	56_5	4, 8.	[St. Nicholas]
476-477	Gaude visceribus	518	4	Nativity BVM
478-479	Magne pater	162	2, 4.	St. Augustine
480-481	Quem terra	16_5	2, 7.	[Marian feasts]
482-483	Quem terra	16_5	5, Dox.	[Marian feasts]
484-485	Urbs beata	162_2	2, 6, 4.	[Dedication of a Church]
486-487	Lucis huius festa	507	even	[St. Anna]
488-489	In Mariam vitae	414	even	[Visitation]
490-491	Ut queant laxis	72	even	[St. John Baptist]
492-493	Urbs beata	162_2	2, 6.	[Dedication of a Church]
496-497	Urbs beata	162_2	4, 8.	[Dedication of a Church]
498-499	Iste confessor	160_5	even	[Common of Confessors]
500-501	Omnes superni	116_3	even	Vigil of All Saints
502-503	Martine confessor	16	even	St. Martin
504-505	Novum sidus	414	even	St. Elizabeth
506-507	Gratuletur ecclesiae		even	St. Barbara
508-509	O Thoma Christi	203	even	St. Thomas
510-511	Veni redemptor	14	even	Vigil of Christmas
512-513	Quod chorus vatum	151	even	Purification
514-515	Joseph confessor	R 44	even	St. Joseph
516-517	Vita sanctorum	423_2	even	[Easter]
518-519	Festum nunc	512	even	[Ascension]
520-521	Veni creator	17	even	[Pentecost]

The arrangement of the group of ten hymns does not show the real relationship present between certain pairs of settings. At first glance there seems to be two settings each of *Assunt festa jubilaea*, pages 214-215 and 288-298, *Gaude visceribus*, pages 216-217 and 290-291, *Veni creator spiritus*, pages 220-221 and 442-443, and *Festum nunc celebre*, pages 218-219, with single settings of *Katherinae collaudemus* and *O lux beata trinitas*. Pages 214-221 contain one of the settings of each of the texts entered twice. The second settings appear on adjacent pages but in two groups, pages 288-291 and 442-445. The relationship between the settings is made obvious by the text underlay. The four settings on pages 214-221 have strophes two and six underlaid.[43] The other settings of these texts have either strophe four or strophes four and eight underlaid. These settings are to be considered as pairs which were used together to provide different polyphonic settings for the even-numbered strophes. The odd would be sung in unison to the chant melody. For some reason they were entered in a manner that disguises this fact.

The large number of hymns on pages 464-521 constitute the final section of the manuscript. They fall into three groups. The first is made up of the five settings on pages 464-471--two settings of *O gloriosa Domina*, two of *A solis ortus cardine*, and one of *Hostis Herodes impie*. The settings of the first two texts are to be performed in the paired manner mentioned above, and are for Marian feasts, either Purification or Conception, and Christmas; the single setting is for Epiphany. This group may be a part of that which follows.

The second group consists of thirteen settings on pages 472-499, some of which are pairs. It begins with two settings of Salve Mirae sanctitatis for the feast of St. Nicholas on December 6. The text is by Conradus Gemnicensis and is in four-line strophes. However, it is set with the melody S 56_5, commonly used with Pange lingua, which has six-line strophes. Thus, the complete musical setting contains one and one-half strophes of the original poem, that is to say, six full lines of text rather than four, which perhaps suggests it is a contrafacta. The series continues, moving backwards, surprisingly, through the liturgical year, with hymns for the Nativity of the BVM on September 28, St. Augustine on August 28, the Assumption on August 15, St. Anna on July 26, the Visitation on July 2, and St. John Baptist on June 24. Between the settings for the Assumption and that for St. Anna is a setting of Urbs beata Jerusalem. If this is to be used in the normal manner, for the Dedication of the Basilica of Our Saviour, it would be sung on November 9. However, it may be for the dedication of the St. Annenkirche.[44] The last three items in this group are two settings of Urbs beata Jerusalem and one of Iste confessor. The bassus is lacking for the first of the pair of settings of Urbs beata Jerusalem, pages 492-493, and pages 494 and 495 are omitted from the numbering. The pages themselves cannot be missing because 494 is the verso of 493 and 495 the recto of 496. The missing numbers may have been on a partial leaf, now missing, containing the bassus of the setting of Urbs beata Jerusalem. These two settings may have been for the feast celebrating the dedication of the church of St. Mary and the Martyrs in Rome, mentioned above in the discussion of L Apel. This was celebrated on May 9 and would follow the order implied by the other settings.

The final group begins on page 500 and reaches to the end of the manuscript, page 521. It is set apart from the preceding by its order, the presence of rubrics for the first eight of the eleven settings, the absence of paired settings, and a slightly different manner of entry caused by the underlay of all even-numbered strophes. The group is a portion of the cycle extending from the Vigil of All Saints to Pentecost and mixes together Temporal and Sanctoral feasts. Feasts present are the Vigil of All Saints on October 31, St. Martin on November 11, St. Elizabeth on November 19, St. Barbara on December 2, St. Thomas on December 21, the Vigil of Christmas on December 24, the Purification on February 2, St. Joseph on March 19, Easter, Ascension, and Pentecost. The setting of Novem sidus emicuit for St. Elizabeth has strophes two and six of *Gaude visceribus* underlaid as well. This is a common practice with hymns that both use the same melody. These groups should be considered as separate but complementary since no feasts are duplicated in the section from page 464 to page 521.

All of the settings in this manuscript are *a 4* except *O Thoma Christi perlustrata* which is *a 3*. All have the even-numbered strophes underlaid, either all in one setting or alternated between the settings for those texts with paired settings. Four settings, *Gaude visceribus*, pages 476-477, *Urbs beata Jerusalem*, pages 484-485, *Ut queant laxis*, pages 490-491, and *Novum sidus emicuit*, pages 506-507, have the chant melody in the superius in equal values. Five others, *Urbs beata Jerusalem*, pages 492-493, *Iste confessor*, pages 498-499, *Omnes superni ordines*, pages 500-501, *Martine confessor Dei*, pages 502-503, and *O Thoma Christi perlustrata*, pages 508-509, have the chant melody in the superius in equal values except at cadences, where shorter values are introduced.

With the exception of *O lux beata trinitas*, which is found also in L Apel and Rhau 1542, all of the settings are unica. There is one internal concordance, the setting of *Katherina collaudemus* is the same as that of *Salve mirae sanctitatis*, pages 472-473. The texts chosen are typical of the Germanic liturgical situation at the end of the fifteenth century. There are, however, some texts that are unique to this source. These are Katherina collaudemus, O gloriosa domina, Salve mirae sanctitatis, Magne pater Augustine, Lucis huius festa, and Novum sidus emicuit. Finally, the use of the chant melody in equal values in the superius in a few settings is characteristic of Germanic hymnody of this period.

Summary

Table 35 is a list of all texts found in polyphonic settings in manuscripts originating in a Germanic area from 1450 until about 1510. Those settings from the Trent manuscripts that were shown to have been of Italian origin have been omitted here but are included in Table 36. This table should be compared with Table 19, which lists all settings from Italian sources. The differences between the liturgical traditions are of three kinds. First, polyphony was not always used for the same feasts in both traditions. Second, different texts were often employed on a feast common to both traditions. Finally, in the case of some of the texts common to both traditions, different melodies or variant melodies were used in each.

In the Temporal cycle the Germanic tradition seemingly did not use a polyphonic hymn on Weekdays of Lent and Passion Sunday. Furthermore, the hymn for Sundays of Lent, Christe qui lux es et dies, seems to have been assigned to Compline rather than Vespers. It should also be noted that different texts were used for

Advent, Christmas, Easter, and Ascension.

It is in the Sanctoral cycle, however, that the most striking differences may be found. The Germanic tradition knew nine different Marian hymns, five of which were widely used, whereas the Italian used but one with any frequency. The final difference is in the feasts chosen and the texts set for the Proper of the Saints. In the Germanic sources, one finds no less than twenty-two different feasts for the Proper of the Saints, each with its own unique hymn text. Of these, nine must have been almost universally celebrated with polyphony since hymns for them have been preserved in at least two settings in sources from different areas. The Italian tradition, however, regularly used proper settings for only four Sanctoral feasts: Mary, John the Baptist, Sts. Peter and Paul, and St. Michael, all of which were almost always present in an Italian collection. Although hymns for all four of these are also present in Germanic sources, it is interesting to note how few are the settings for Sts. Peter and Paul and St. Michael, feasts of special significance in Rome and central Italy. Indeed, the single setting for St. Michael in a Germanic source is not the text commonly encountered in Italy, _Tibi Christe_, but _Christe sanctorum_. Settings for St. Nicholas, St. Martin, St. Lawrence, St. Barbara, St. Katherine, and St. Andrew become common in Germanic sources although they are not found in Italian sources of the same period.

TABLE 35

GERMANIC HYMNODY AFTER 1450

Hymn	Feast	Tr 88	Tr 89	Tr 90	Tr 93	Tr 91	Stv	Glog	Mu 3225	Mu 3154	B 40021	L Apel	Bres 2016	Anna 1126	Anna 1248
Veni redemptor gentium	Advent	x	x		x		x	x		x		x	x		x
A solis ortus cardine	Christmas	x			x		x				x	x	x		x
Hostis Herodes impie	Epiphany									x		x			x
Christe qui lux es	Sundays in Lent											x	x		
Vita sanctorum	Easter	x			x		x	x	x		x	x	x		x
Festum nunc celebre	Ascension	x	x		x		x	x		x	x	x	x		x
Veni creator spiritus	Pentecost	x	x		x		x	x		x	x	x	x		x
Pange lingua	Corpus Christi	x	x	x	x	x	x	x	x	x	x	x	x		
O lux beata Trinitas	Trinity Sunday	x	x				x					x			x
Urbs beata Jerusalem	Dedication of a Church	x	x	x	x	x	x	x			x	x	x	x	x
Ave maris stella	Marian feasts	x	x	x	x	x	x			x	x	x	x		
Quem terra pontus	Marian feasts	x	x		x	x	x	x		x	x	x	x	x	x
Gaude visceribus	Assumption	x	x		x	x	x	x		x	x	x	x		x
Assunt festa jubilaea	Visitation						x	x			x	x			x
Quod chorus vatum	Purification		x				x	x				x			x
In Mariam vitae viam	Visitation		x												x
Fit porta Christi	Marian feasts							x							
O sancta mundi Domina	Nativity						x								
O gloriosa Domina	Marian feasts														x

TABLE 35 (continued)

Hymn	Feast	Tr 88	Tr 89	Tr 90	Tr 93	Tr 91	Stv	Glog	Mu 3225	Mu 3154	B 40021	L Apel	Bres 2016	Anna 1126	Anna 1248
Omnes superni ordines	All Saints	x			x							x		x	x
Ut queant laxis	St. John Baptist		x	x		x	x	x				x		x	x
Martine confessor Dei	St. Martin					x						x			x
Martyris Christi	St. Lawrence					x						x		x	
Exorta a Bethsaida	St. Andrew					x			x			x			
Plaudat laetitiae	St. Nicholas		x			x									
Salve Mirae sanctitatis	St. Nicholas														x
Ave Katherina	St. Catherine		x				x								
Katherina collaudemus	St. Catherine														x
Aurea luce	Sts. Peter and Paul		x									x			
Gratulaetur ecclesiae	St. Barbara							x							x
O Thoma Christi perlustrata	St. Thomas														x
Novum sidus emicuit	St. Elizabeth														x
Magnae pater Augustine	Saint Augustine														x
Joseph confessor inclite	St. Joseph														x
Dies venit victoriae	Saint Wenceslas						x								
Confessor Dei lucidus	Saint Procopius						x								
Proles de caelo	St. Francis					x									
Lucis huius festa	St. Anna														x
Jesu Christe auctor vitae	Mary Magdalen										x				
Hymnum cantet plebs jucundum	St. Sebald										x				
Regiae stirpis	St. Sebald										x				
Christe sanctorum	St. Michael								x						

TABLE 35 (continued)

Hymn	Feast	Tr 88	Tr 89	Tr 90	Tr 93	Tr 91	Stv	Glog	Mu 3225	Mu 3154	B 40021	L Apel	Bres 2016	Anna 1126	Anna 1248
Gaude civitas Augusta	St. Afra					x									
Gaudio summo celebrare	St. Vigilio		x	x											
Jesu salvator saeculi	All Saints													x	
Christe redemptor omnium/Conserva	All Saints						x								
Exultet coelum laudibus	Common of Apostles	x	x			x	x					x			
Deus tuorum militum	Common of One Martyr	x				x	x	x	x			x			
Sanctorum meritis	Common of Many Martyrs		x				x								
Iste confessor	Common of Confessors	x					x	x		x					x
Jesu corona virginum	Common of Virgins					x	x			x	x				
Annue Christe	Common of Apostles							x							

TABLE 36

ITALIAN SETTINGS IN THE TRENT MANUSCRIPTS

Location	Hymn
Tr 88 222	Christe redemptor omnium/Conserva-Ex Patre
Tr 88 228'	Jesu nostra redemptio
Tr 88 374'	Christe redemptor omnium/Conserva-Ex Patre
Tr 89 340'-341	Christe redemptor omnium/Conserva-Ex Patre
Tr 89 341'	Christe redemptor omnium
Tr 89 377'	Ad coenam agni providi
Tr 89 377'	Ad coenam agni providi
Tr 90 1	Christe redemptor omnium/Ex Patre
Tr 91 190'	Ad coenam agni providi
Tr 91 213'-214	Ut queant laxis

FOOTNOTES

[1] *Jesu nostra redemptio*, folio 228', immediately precedes this group but does not belong to it. See below.

[2] This text appears in the Milanese tradition with the a strophe beginning *Intende qui regis* added as the first strophe.

[3] *Christe redemptor omnium* appears as the text of two settings in Tr 89 that are later additions on folios 340'-341 and folio 341'. Two settings in Tr 93 use this text as a second, substitute text with the Germanic text employed on that feast.

[4] Stäblein, *Hymnen*, p. 540. This melody is common in Germany, less so in France, lacking in England, and known in only four Italian monophonic sources.

[5] These are the first seven of the group of fifteen and the settings of *Ave maris stella*, folios 236'-237, *Iste confessor*, folio 240, *A solis ortus cardine*, folios 334'-335, and *Pange lingua*, folio 351.

[6] Gerber, *ZGdmH*, pp. 106-107, calls attention to the similarity of this setting to some of those in the Trent manuscripts.

[7] G. M. Dreves, C. Blume, and H. M. Bannister, *Analecta hymnica medii aevi* (55 Vols.; Leipzig, 1886-1922), LII, 228.

[8] J. Szöverffy, *Die Annalen der lateinischen Hymnendichtung* (2 Vols.; Berlin, 1964-1965), II, 361.

[9] Actually there are sixty-one settings, but one is entered twice, on folios 269 and 271, leaving only sixty different settings.

[10] This procedure is found in the ninth fascicle of this manuscript as well. R. J. Snow, "The Manuscript Prague, Strahov Monastery, D. G. IV. 47" (unpublished Ph.D. dissertation, University of Illinois, 1967), p. 18. This dissertation is a complete inventory and study of this manuscript.

[11] The feast of the Visitation was extended to universal usage only in 1389, Wenceslaus was a Bohemian saint, and Procopius seemed to have enjoyed great popularity in Bohemia, although he was not of that area as was Wenceslaus.

[12] The setting of *Veni creator spiritus* on folios 273'-274 is also found in Tr 98, folio 381. *Gaude visceribus*, folio 280, is also found in Tr 93, folio 378'. Another setting of this text, using this melody, is found in Tr 88, folio 237.

[13] The presence in Stv, Tr 88, and Tr 93 of hymns based on melodies not found elsewhere is more evidence for the hypothesis that some of the music of all three comes from a common source.

[14] These are settings of the hymns *Festum nunc celebre*; the presence of the third strophe may have indicated that these are for one of the lesser Hours, which often use interior strophes of the hymn for Vespers.

[15] The contratenor secundus of a second item in Stv, *Exultet coelum laudibus*, folio 278, carries the ascription, "duffay." C. Hamm, *A Chronology of the Works of Guillaume Dufay* (Princeton, 1964), p. 149, includes this in his Group 9: 1454-1474, but makes no further comment.

[16] For an inventory and concordance study with transcriptions of some of the music, see H. Ringmann, *Das Glogauer Liederbuch*, Vols. IV and VIII: *Das Erbe deutscher Musik* (Kassel, 1936-1937). Of the twenty-five settings listed there as hymns, the following are not Office hymns: *Ave sidus*, *Ave virgo gloriosa*, *Maria mater gratiae* (No. 4 in the inventory), *Mole gravati*, *Surrexit Christus hodie*, and *Virgo sancta Barbara*. Also, *Inventor rutili* and *Salve festa dies* are processional, not Office hymns.

[17] It is found as one strophe, most often the last, of at least eleven Marian hymns. See Dreves, *Op. cit.*, IV, 42; XII, 48 and 58; XXIII, 77-78; XLIII, 50 and 60-61; LII, 59. The text is also found in modern books as the first strophe of a Marian hymn.

[18] Numbering after Ringmann, *Op. cit.*

[19] *Ibid.*

[20] This text is found as the second strophe of one such hymn, *O Thoma Christi perlustrata*, in Anna 1248 with the rubric, "de S. Thoma."

[21] G. Reese, *Music in the Renaissance* (Rev. ed.; New York, 1959), p. 221.

[22] W. Stephan, *Die burgundisch-niederlandische Motette zur Zeit Ockeghems* (Kassel, 1937), p. 99.

[23] Published in modern edition by R. Gerber (ed.), *Johannes Martini: Drei geistliche Gesänge*, Vol. XLVI: Das Chorwerk, ed. F. Blume (Kassel, 1937).

[24] The manuscript is organized in this way throughout. The first two fascicles and those immediately following this Office section contain Mass Ordinaries. The fascicles immediately preceding this section contain motets.

[25] Stäblein, *Hymnen*, p. 642 and Dreves, *Op. cit.*, XLI, 198.

[26] These four settings have been the subject of a study by R. Gerber, *ZGdmH*, pp. 25-42.

[27] *Ibid.*, pp. 29-30.

[28] M. Just, "Studien zur Heinrich Isaacs Motetten" (unpublished Ph.D. dissertation, Tübingen, 1960), p. 23.

[29] A study of the manuscript and editions of some of the music is found in F. Feldmann, *Der Codex Mf. 2016 des Musikalischen Instituts bei der Universität Breslau* (Breslau, 1932). Two hymns are not recognized as such by Feldmann: *Gaude visceribus*, folio 68 and *Veni creator spiritus*, folios 118'-119.

[30] *Ibid.*, p. 12.

[31] R. Gerber, *Der Mensural Kodex des Nikolaus Apel*, Vol. XXXIII: Das Erbe deutscher Musik (Kassel, 1956), p. ix.

[32] The manuscript has been the subject of studies by H. Riemann, "Der Mensuralcodex des Magister Nikolaus Apel," *KmJb* XII (1897), pp. 1-23 and R. Gerber, *Der Mensuralkodex des Nikolaus Apel*, Vols. XXXII and XXXIII: *Das Erbe deutscher Musik* (Kassel, 1956-1960). The continuation of this study by L. Finscher has been announced by the publishers. The hymns form the subject of a study by R. Gerber, *ZGdmH*, pp. 13-24.

[33] R. Gerber, *ZGdmH*, p. 23 considers the cycle as ending with *Veni creator spiritus*, folios 24'-25, and including only twenty-five settings.

[34] *Ibid.*, pp. 15 and 23, but he, too, hesitated to assign this text.

[35] Ibid., p. 23.

[36] Ibid., pp. 18-19.

[37] Published in Stäblein, Hymnen, pp. 26-83.

[38] R. Gerber, Der Mensuralkodex des Nikolaus Apel, Vol. XXXII: Das Erbe deutscher Musik (Kassel, 1956), p. 5.

[39] R-J. Hesbert (ed.), Corpus Antiphonalium Officii, Vol. IX of Rerum Ecclesiasticarum Documenta, Series Maior, Fontes; Rome, 1963-Vol. III, p. 244, identifies this as an antiphon for Vespers of the Annunciation and indicates its use in two Germanic antiphonaries of the twelfth and thirteenth centuries.

[40] A. Franz, Die Messe in deutsches Mittelalters (Freiburg im Breisgau, 1902), pp. 282-286.

[41] Ibid., pp. 282-284. Franz considers the entire antiphon to be a portion of an old Office for the Annunciation. A setting by Isaac of the portion used here is found in the manuscript Zwickau, Ratsschul-Bibliothek, Ms. 13, 3, Teil 3, folio 4'. Polyphonic settings which include this portion of the text and its melody are found in Stv, folios 180'-181, Glog, No. 51, and Spec, folio 18'.

[42] H. Albrecht, "Annaberger Chorbücher," MGG I (1949-1951), 489-491.

[43] The setting of Assunt festa jubilaea has strophes 4, 2, 6, and 8 underlaid, but 4 and 8 were added later.

[44] L. Boiteux, "Annaberg," Dictionnaire d'histoire et de geographie ecclestiques, ed. A. Baudrillart, Vol. III (Paris, 1924), col. 296, states that the relics were placed in the church on Laetare Sunday, the fourth Sunday of Lent, in 1504. Perhaps the dedication did not take place until late July or early August, or perhaps it was celebrated on the same day as the feast of its patron.

V. THE USE OF PRE-EXISTENT MATERIAL IN POLYPHONIC HYMN SETTINGS

Except for a few contrafacta in Em, all of the more than 500 polyphonic hymns preserved from the fifteenth century utilize, as the basis of the composition, one of the chant melodies traditionally associated with its text. This is the normal situation in certain portions of liturgical music repertory of the fifteenth century. When a text is consistently used with a single melody in the monophonic tradition, this melody is used in some form in polyphonic compositions of that text if this setting is to be used in its usual liturgical place. This unity of text and melody may not be present if the setting is not to be used in its usual liturgical position. On the basis of this fact, one may assume that normally all hymn-settings use a monophonic melody even when one has been unable to identify this melody. This assumption is strengthened by the fact that one can find a number of settings of a single text, e.g., Lucis creator optime, all of which have similar melodic contours, but for which no monophonic model can be found.

With but few exceptions the pre-existent melody is modernized when it is incorporated into the polyphonic composition; that is, it is made to resemble the kind of melody commonly found in the voice to which it is assigned. In general, the pre-existent material is in either the superius or tenor, but its use in other voices is by no means unknown. In most cases when the pre-existent material is in one of the two structural voices, the superius or tenor, these two will end each phrase an octave apart on the pitch that serves as the final note of the phrase in the monophonic melody. Thus, the monophonic melody determines the points of cadence of the polyphonic composition. The situation is the normal one for the entire period under consideration, but the relationship of the other voice(s) to these as well as general stylistic features will differ in succeeding generations. Furthermore, after 1450, certain other differences develop between the two regional traditions, the Italian and the Germanic.

The Period up to 1450

The earliest settings, those of the Apt manuscript, are all _a 3_ and all but one have the chant melody in the superius in a slightly modernized form. The modernization consists principally of the use of varying durational values in the voice carrying the chant melody. In the majority of cases in those nine settings in which the superius has the chant melody, the final note of each phrase of the superius is doubled an octave lower by the tenor and this pitch is the root of the final harmonic construct. Thus, in these earliest examples we find a procedure to be followed for the next 150 years.

The setting of Iste confessor may serve as an example of the kind of setting found in Apt. (See Appendix II, transcription 1.) Each half-line of the text is articulated by a cadence followed by a rest. Except for the second phrase, the end of line one of the text, the final sonority of each phrase is one-five-eight, with the superius and tenor in octaves. The final sonority of the second phrase is a triad with the fifth in the superius. This setting is also typical of those in the Apt manuscript in that all voices move simultaneously in a quasi-chordal manner. The exceptions to this kind of movement are found at cadences, where one voice may move in shorter values than the others.

It is interesting to note here that in the setting of Iste confessor mentioned above, the composer has faithfully followed the poetic meter of the text--sapphic--by assigning to its long syllables greater durational values. This trait will be seen in certain other polyphonic hymns of later date. Whether this is a reflection of fourteenth-century chant practice in France is not yet certain.

The period from 1430 to 1450 is dominated by the hymns of Dufay. In all but two of his settings the chant melody is in the superius in modernized form. In some simple settings, such as Conditor alme siderum, for example, this modernization is limited to the cadences. In the seventeen measures of modern transcription only eleven notes occur that are not from the chant melody, and all occur in the penultimate perfections at the ends of lines 1, 3, and 4. Throughout the rest of the setting the chant melody is notated in alternate breves and semibreves that are arranged to agree with the poetic meter of the text. Accented syllables receive an imperfect breve that occupies the first two-thirds of a perfection, and unaccented syllables receive semibreves that occupy the last third of each perfection. It is significant that those manuscripts that include the monophonic melody of _Conditor alme siderum_ for use in alternation with the polyphonic setting imply this kind of performance for it as well, since all are notated with black longs and breves.[1]

In general the Dufay hymns are divided into phrases, each of which corresponds to a line of the hymn text. All but four of the phrases to be found in the Dufay hymns terminate with the superius and tenor an octave apart on the same pitch that terminates the chant phrase. In the remaining four the superius terminates the phrase on the same pitch as the final note of the chant melody, but the tenor is a third or fifth, rather than an octave, below. In all but eleven phrases the contratenor concludes on a pitch lying between the superius and tenor, usually the fifth. This is the common function of this voice at this time. In seven instances, however, it appears a fifth below the tenor, which, with the superius an octave higher, is sounding the final note of the chant melody. In these seven instances and the four mentioned above, the final note of the superius, which is also the final note of the chant melody, is not the same as the root of the final harmonic construct. Why this is so in those relatively few specific instances is not yet clear.

The two Dufay hymns that do not utilize the preexistent material in the superius are _Christe redemptor omnium_/_Conserva_ and _Audi benigne conditor_, both of which have the chant melody in the contratenor. The contratenor follows the chant melody closely in both settings and has but few ornamental notes. In the setting of _Audi benigne conditor_, for example, only six minims are introduced that have no relationship to the chant melody, which is primarily presented in semibreves.

The use of the chant melody in the contratenor presents certain problems. This voice functions in the manner of a contratenor, lying between the superius and tenor for the most part and supplying the fifth of the final harmonic construct of each phrase. This means that the mode of the polyphonic composition as a whole is a fifth lower (or fourth higher) than that of the chant melody as presented by the contratenor. Dufay solved this problem in a different way in each of these two settings.

In the setting of _Christe redemptor omnium_/_Conserva_ the chant melody is presented in the contratenor an octave higher than its usual notated pitch, that is, as a first mode melody with the final on d. Since the contratenor supplies the fifth of the final harmonic construct, the polyphonic composition itself is actually in the first mode, but transposed to g. In order to achieve modal agreement between the polyphonic setting and the monophonic melody used for the alternate strophes of the hymn, the monophonic melody is notated a fifth lower than it appears in the contratenor, that is, also in the first mode, transposed to g. That this modal agreement between monophony and polyphony was deemed necessary by Dufay and his successors is proven by the version of this setting in CS 15, folios 7'-8.[2] Here the polyphonic setting is transposed down a fourth so that its modal final will agree with that of the chant melody at its normal notational pitch and with that of the other polyphonic settings included there, both of which incorporate the chant melody into the superius at its normal notational pitch. (It must be remembered that CS 15 provides a different polyphonic setting for each even-numbered strophe with the odd-numbered sung to the chant.)

In the setting of Audi benigne conditor the contratenor presents the chant melody a fifth higher than its usual notational pitch and, again, its final note serves as the fifth of the final harmonic construct. Thus the modal final of the polyphonic setting agrees with that of the monophonic melody at its *original* notational level. It is interesting to note that this is one of the four hymns for the Lenten-Easter season that were a later addition by Dufay to his original cycle.[3] Perhaps he realized that the technique employed in *Christe redemptor omnium/Conserva* presented certain problems which he avoided by the use of this second procedure in *Audi benigne conditor*.[4]

Except for the fact that a pre-existent melody is present in the composition, these hymns approximate, in most respects, Dufay's secular music of the same period. The only difference is that in freely composed works Dufay could choose the pitches on which cadences fall, whereas in the hymns these are determined to a great extent by the monophonic chant on which they are based.

Two hymns by Benoit have been preserved and both seem to have been written in imitation of the works of Dufay.[5] Both use a modernized version of the chant melody in the superius, exhibit other general features typical of the Dufay settings, and are by no means inferior to his artistically. The last statement cannot be applied to the five hymns of Binchois, all of which are rather pedestrian.[6] Three of these, all *a 3*--*A solis ortus cardine*, *Beata nobis gaudis*, and *Quem terra pontus aethera*--are of interest because they use low voices. The first has the chant melody in the middle voice of a setting using alto, tenor, and bass clefs. The other two have the chant melody in the highest voice, with *Beata nobis gaudia* using tenor, bass, and bass clefs and *Quem terra pontus aethera* using tenor, baritone, and bass clefs. The remaining settings, *Ut queant laxis* and *Veni creator spiritus*, are both *a fauxbourdon*. *Ut queant laxis* is unusual in that in one source, Ven, it has the tenor and contratenor notated, leaving the superius to be derived by singing a fourth above the contratenor.

Italian Hymnody after 1450

The features just described are also typical of other hymns of this early period. In those of the period after 1450 one can discern two different musical as well as liturgical trends, one found principally in settings in Italian sources, the other in Germanic ones. With the exception of Ver 758 and PC 862, all of the Italian sources contain primarily settings for three voices, either three independent voices or settings *a fauxbourdon*. This is true even of a source as late as CS 15. The Germanic sources, on the other hand, contain settings for three or four independent voices and, with the exception of a few Italian works in the Trent manuscripts, completely avoid settings *a fauxbourdon*. Another general difference between the two repertories is that, whereas with but few exceptions the Italian settings always modernize the chant melody to some degree, the Germanic settings often use the chant melody without any alteration and in equal values.

The earliest of the Italian settings of this period are those by Janue and date from about 1450. These are either _a 3_ or _a fauxbourdon_ and continue the Dufay tradition. The modernized chant melody is carried by the superius. However, the superius and tenor of the settings _a fauxbourdon_ tend to move in a strict succession of parallel sixths in contrast to the much freer relationship between these two voices in the Dufay settings. (See Appendix II, transcription No. 4.) This strict parallelism is also found in his settings for three independent voices, but here it is mitigated by the short imitative passages at the beginnings of lines.[7] (See Appendix II, transcriptions No. 5 and No. 6.)

In the hymns of Italian collections up through the 1470's one finds that, with the exception of a few _a 4_ settings in Mc 871 that seem to date from after 1478, settings _a 3_ are found almost exclusively. The majority of these are for three independent voices, with settings _a fauxbourdon_ being present but with less and less frequency as the century progresses. In most instances the hymn melody is in the superius and is modernized to some extent. Only one setting, _Te lucis ante terminum_, MC 871, page 316, sets the chant melody in the tenor in equal values throughout. Indeed, here the chant melody is written in white breves, each of which corresponds to a semibreve in the other two voices. (See Appendix II, transcription No. 17.)

Some of the settings of this period are relatively simple in that the chant melody is only slightly modernized and the other two voices slavishly follow the superius, which is carrying the chant melody, and form an almost chordal texture. An example is the setting of Ad coenam agni providi in SP B 80, folio 189. (See Appendix II, transcription No. 7.) Here the chant melody, in the superius, has been altered principally by the use of different durational values and the addition of a few notes at the cadences. The tenor and contratenor follow the pattern of durational values established by the superius. There is but one syncopation, and this occurs at the final cadence. Besides this there are a few instances where the lower voices have two semibreves against a breve in the superius. All three voices have a semibreve rest at the end of each line of the hymn.

Slightly more complex is the setting of Audi benigne conditor in SP B 80, folio 190. (See Appendix II, transcription No. 8.) Again the superius is only slightly modernized. Most of the modernization comes in the form of durational values with the superius moving mainly in breves with a few semibreves introduced in the course of the cadential syncope. The lower voices, however, move far more independently than those of the preceding example. Although the superius concludes each phrase with a breve rest, the lower voices continue the motion into the succeeding one. These and the other a 3 settings from SP B 80 included in Appendix II are typical of Italian hymnody from about 1450 until about 1480.

Less typical is the setting Aeterne Rex altissime, SP B 80, folio 185', for three low voices. (See Appendix II, transcription No. 9.) Its use of voices written in tenor, bass, and bass clefs is reminiscent of three of the five hymns of Binchois mentioned above.

As in the hymns of Janue, some of the settings in SP B 80 make use of imitation. In the setting of Sanctorum meritis, folio 188', (see Appendix II, transcription No. 10) the first phrase is stated by the tenor and imitated by each of the other two voices. After this the imitation is only between the superius and tenor. The order of entry of the voices varies, as does the distance between the entries. The opening phrase is begun by the tenor with the others entering at the distance of a longa. Other imitative passages between superius and tenor use either the distance of a breve or a longa between entries. All imitation is at the unison except for the last phrase, where the superius answers the tenor at the fifth and at the distance of only a semibreve.

The use of imitative entries based on the chant melody at the beginning of each phrase, which ordinarily corresponds to a line of the hymn, becomes common in the 1470's and 1480's. Numerous examples can be found in the paired manuscripts, Mod 454/455. This is especially true of the hymns of Johannes Martini, almost all of which use imitation consistently; those of Brebis, on the contrary, make only a limited use of this technique.

Martini's setting of Audi benigne conditor, Mod 455, folio 34', is typical of his style. (See Appendix II, transcription No. 13.) In this setting the superius carries the modernized chant melody. Each phrase corresponds to a line of the hymn and is set off from the succeeding phrase by a rest. The tenor imitates the superius, following it closely until the approach to the cadence. The contratenor is free and carries the motion through each cadence of the other voices and into the next phrase. Other settings by Martini such as Aures ad nostras and Vexilla regis do not make as extensive use of imitation. In these, all three voices begin simultaneously and have points of imitation involving the superius and tenor only in some of the later phrases. Still other settings, such as Exultet coelum laudibus and Jesu corona virginum, have all three voices in imitation for the first phrase and the superius and tenor in close imitation thereafter.

The *a 3* settings in MC 871 are similar to the types described above, except that many of them are much less polished compositions.[8] The four settings *a 4* at the end of the hymn section are among the earliest examples for this number of voices in the Italian hymn tradition. The two settings by Gaffurius, *Christe redemptor omnium/Ex Patre* and *Hostis Herodes impie*, employ imitation and achieve contrast in texture through having first one and then another voice rest. The setting of *Ave maris stella* by Damianus has only a brief imitative passage at the beginning of the third line of the hymn. It is, however, with the exception of one cadence, non-quartal if the altus is disregarded. The anonymous setting *a 4* of *Ave maris stella* is likewise non-quartal except for two cadences. (See Appendix II, transcription No. 18.) It is also interesting in its use of complete triads for all cadences including the final one.

The *a 3* settings in Ver 759 make little use of imitation. Although the setting of *Conditor alme siderum*, folio 60', opens with a brief imitative passage, this technique is absent from the remainder of the work. (See Appendix II, transcription No. 19.) In fact, this passage involves only the imitation of the first five notes of the superius in the tenor. Most of the settings in this source follow a similar pattern. The hymns of Ver 758, on the other hand, all but one of which are *a 4*, make extensive use on imitation. Pange lingua, folios 56'-57, illustrates the general practice. (See Appendix II, transcription No. 20.) The first phrase of the tenor is repeated exactly by the superius at the unison and at the distance of two perfect breves, the other two parts being free. The opening of the third phrase is a point of imitation involving all four voices at the unison and fourth. The fifth phrase again involves exact imitation of the tenor by the superius at the unison. The setting of Lucis creator optime, folios 57'-58, also employs imitation, but confines it to the superius and tenor. (See Appendix II, transcription No. 21.) It is also interesting for its gradual acceleration of motion toward the end of the setting. The third phrase has a mensural change that results in a triple rather than duple division of the tactus. The fourth phrase returns to tempus imperfectum diminutum but employs smaller durational values than did the opening section. The setting of Conditor alme siderum, folios 48'-49, has all four voices involved in a point of imitation for the first phrase. (See Appendix II, transcription No. 22.) However, no succeeding phrase uses this technique; in fact, each phrase is separated from the others by simultaneous rests in all voices.

The hymns of CS 15 are almost equally divided between a 3 and a 4 settings. These a 3 include some of

Dufay's hymns, some reworkings of his settings, and some new compositions of the latter portion of the century similar to those found, for example, in SP B 80.

Of more compelling interest are the settings a 4 from the last decades of the century. Examples are the paired settings on folios 10'-12 of Lucis creator optime by Mabriano de Orto. (See Appendix II, transcriptions No. 23 and No. 24.) As in many of the a 4 hymns of this period, imitation plays a very important role in both of these. Here the imitation is strict and is realized from a canonic inscription. The bassus of the first setting of these, which is for strophe 2 of the text, is derived from the superius, and the tenor of the second, for strophe 4, is also obtained from the superius. The remaining voices of both are freely composed and considerably more active than the two involved in the canon. Interestingly, the modernized chant melody, which is in the canonic voices, is sometimes interrupted by rests other than at the ends of phrases corresponding to a line of the text.

The collection of hymns in PC 862 shows, as does that in CS 15, a wide variety of styles. The setting of Iste confessor by Johannes de Quadris dates from only a few years after mid-century. Other settings are similar to the very simple settings in SP B 80. An example of this type is Lucis creator optime, folio 84'. (See Appendix II, transcription No. 25.) With the exception of the beginning of line three, which has a brief imitative passage between superius and tenor, the texture is often chordal and the lines are separated by simultaneous rests in all voices. Only slightly more complex is the setting of *Conditor alme siderum*, folio 73. (See Appendix II, transcription No. 26.) Here again each line is set off by rests, but the texture is not chordal. Except for the opening of each line, the voices move independently. This setting is unusual in that although the mensuration is ¢, the transcription must be notated in triple meter to make musical sense.

Imitative writing is common in settings *a 4*. *Christe redemptor omnium/Ex Patre*, folios 73'-74, has all voices in imitation at the beginning but limits this to only the superius and tenor thereafter. (See Appendix II, transcription No. 27.) The same is true of the setting of *Hostis Herodes impie*, folios 75'-75. In this case, the imitation is not so easily discerned because the tenor does not have rests preceding its imitative entries as does the superius. *Lucis creator optime*, folios 83'-84, is without imitative writing except for a brief interplay between superius and tenor in the last half of the final line. (See Appendix II, transcription No. 28.)

As can be seen from the survey above, Italian settings of the fifteenth century generally incorporate the pre-existent hymn melody in modernized form in the superius. Settings are found in which this material is in the tenor or contratenor, but these form a definite minority. In all of these settings, as indeed happens in any setting in which the pre-existent material is used in an integral manner, the harmonic motion is largely determined by this material. The modernized form of the chant melody always retains the notes of the pre-existent material, and each phrase cadences on the same note as did the original. Because the superius and tenor, the two structural voices, almost always end in an octave relationship at each cadence, the modal center of each phrase of the polyphonic setting is that of the final note of the corresponding phrase of the chant melody. This is true to a lesser extent in settings a 4 in which the bassus sometimes lies a third below the tenor (and thus a tenth below the superius) at cadential points.

Settings also exist in which the chant melody migrates. Examples from CS 15 are Lucis creator optime, folios 13'-14, and Aures ad nostras, folios 17'-18. Another is the setting of Ave maris stella, MC 871, page 317, and P 676, folios 93'-94. Here the tenor has the chant melody for the first line, during which the superius is silent. When the superius enters at the beginning of line 2, it is carrying the chant melody. In all of these the chant melody is modernized and determines modal centers in the same manner as when it remains in a single voice.

Germanic Hymnody after 1450

Settings preserved in Germanic sources are, as has been mentioned before, significantly different in two ways. First is the number of independent voices involved. No *fauxbourdon* hymns are preserved from a Germanic repertory of the second half of the century. Settings of this kind in the Trent manuscripts are of Italian origin, as was demonstrated above. Further, the use of settings *a 4* seems to have become common at an earlier date than in Italy. The second significant difference is the use of an unaltered chant melody notated in equal values. Some of these settings even notate the voice carrying this melody in its original notation, each character of which is equal to either one or two of the mensural signs equalling the *tactus*.

The Trent manuscripts contain the earliest examples of peculiarly Germanic hymn settings. One of the characteristic features of Germanic hymnody, the expression of the chant melody in equal values, can be found in these sources. This melody is almost always in the superius in *a 3* settings and in the tenor in *a 4* settings.[9] Some of the *a 3* settings of Tr 91 are rather simple. An example is the setting of *Martyris Christi colimus*, folio 207, which has the chant melody, written in chant notation, in the superius. (See Appendix II, transcription No. 30.) Unlike some others, this setting makes a break only between the second and third phrases, instead of after each of the four. The other two voices move in smaller values and are not at all melodically related to the chant melody. Of great interest are the final chords of each line. Although the superius and tenor are in octaves, the contratenor, which functions as a bass, is a third below the tenor at each cadence. This is true of the final cadence as well, which is somewhat surprising.

Another setting of this kind is Exultet coelum laudibus, Tr 91, folio 193'. (See Appendix II, transcription No. 31.) Again the superius is written in chant notation except for the final cadence, where the melody is slightly modernized and hence, mensural notation is employed. All of the lines, except the second, are followed by rests in the superius, and while it is silent the tenor and contratenor move through to the next phrase. Again, the contratenor in this setting functions as the bass, and at the final cadence it continues its motion after the other voices have reached their final notes, finally arriving on C which forms a fifth with the superius and tenor. This is an early example of the wandering melisma which was to become common in the Josquin generation. This final harmonic construct is unusual in the general practice, and particularly unexpected in this setting because at the other three cadences all three voices are in octaves.

The setting of Exultet coelum laudibus, Tr 91, folio 191, is an example of the use of equal values is a setting a 4. (See Appendix II, transcription No. 32.) Here the tenor is written in chant notation and proceeds without any interruption by rests. Cadences, however, are marked in the superius by a minim rest after each line. The other three voices are completely free and make no use of motives derived from the chant melody.

These comparatively early settings make only a slight differentiation between the voice carrying the chant melody in equal values and the other voices. In settings from the end of the century this differentiation is increased and the voices other than that carrying the chant become extremely active. An example is the setting of Festum nunc celebre ascribed to V. Flordigal in L Apel, folios 22'-23, which has the superius expressing the chant melody in equal values over a very active tenor and contratenor.[10] This setting is unusual in that there are really no internal cadences. The superius moves continuously in breves and the lower voices do nothing to indicate the division of the hymn into musical phrases. Furthermore, even harmonic constructs that might articulate the phrases are lacking since the uninterrupted voice parts always have intervals other than the octave with the superius.

In the settings using equal values discussed above, the voices not carrying the chant melody make no melodic references to it. Certain other settings employ imitation in various ways. A few employ canon and others imitate the opening of each line of the hymn melody. A third type is found in which a voice precedes each entrance of the chant melody with an imitative passage in durational values smaller than those used for the chant. All three of these types can be found from the 1470's on.

Examples employing canon are relatively rare. One is Adam von Fulda's Ut queant laxis, L Apel, folios 6'-7.[11] The setting is a 5 with the tenor derived from the superius, and thus both state the chant melody. A similar but not actually canonic setting is Martine, confessor Dei, L Apel, folio 13'.[12] Here the tenor and altus, both using the chant melody, imitate each other almost exactly. However, both parts are notated in full because the imitation is not always exact. In the first phrase the only difference is that the altus, in imitating the tenor a fifth higher, includes one breve, whereas the tenor is written in semibreves throughout. The other phrases have similar slight differences between the two voices. In addition, the distance between entries varies from one to four semibreves. The order of entrance changes for the third and fourth phrases, in which the altus precedes the tenor. Except for the first phrase, in which all voices state at least the opening notes of the chant melody, the superius and bassus are freely composed.

The majority of the Germanic, as well as of the Italian hymns of the latter part of the fifteenth and early sixteenth century use imitation to some extent. In most of these settings this imitation involves all voices at the beginning of the first phrase and only the tenor and superius thereafter. The paired setting of Quem terra pontus aethera, Anna 1248, pages 480-483, is an example of this kind of setting. (See Appendix II, transcriptions No. 39 and No. 40.) The first of the pair has imitation between superius and tenor only at the beginning of the first and third lines. The second of this pair has all four voices involved in a point of imitation at the beginning, where the chant melody is in the superius in a modernized form. The third line has the chant melody in the bassus, the entrance of which is preceded by one of the tenor giving the chant melody a fifth higher. For the final line the chant melody is again in the superius and all other voices are freely composed.

These settings, as most of those in the Annaberg manuscripts, are also of interest for their text underlay. The text is present for all four voices and involves considerable repetition of individual words as well as entire phrases. This occurs both at the beginning and the end of the phrase so that even with successive entries in imitation, the text is declaimed almost simultaneously by all voices. This procedure can be found in the setting of Quem terra pontus aethera mentioned above.

A few settings employ a specific sort of imitation involving only two of the voices. An early example of this technique in the setting of Veni redemptor gentium, Tr 89, folios 303'-304. (See Appendix II, transcription No. 33.) Here the chant melody is in the tenor and is notated in breves. Each of its entries is preceded by a statement of the chant melody in semibreves by the bassus that concludes with an ornamented extension of the final note. The superius and altus, and the bassus as well when the tenor is sounding, are freely composed and do not draw upon motives from the chant melody. A less rigidly organized but similar setting is Vita sanctorum, L Apel, folios 19'-20.[13] Here the superius has the chant melody notated in breves. The tenor anticipates each of its entries by stating the chant melody in semibreves. However, unlike the previous example, the two overlap and when the superius enters the tenor statement of the melody is modified. The remaining voice, the altus, is freely composed.

In all of the above-mentioned settings the imitation was concerned with the chant melody. A group of hymns from about 1500 have imitative writing that does not have reference to the chant melody. One of these is

Adam von Fulda's a 3 setting of Veni creator spiritus, L Apel, folios 23'-24.[14] The tenor imitates the contratenor from the beginning of phrase 2 until the end. None of this material is derived from the chant melody, which is stated by the superius. The same practice can be observed to a lesser extent in another setting of the same text by the same composer in L Apel, folios 24'-25.[15] In these two settings, as well as in others by Adam von Fulda and Heinrich Finck, the chant melody is in either the superius or tenor in equal or nearly equal values. The other voices are notated in much shorter note values and contain no melodic references to the chant melody. These voices often use extended chains of melodic sequences, a device occasionally overdone.

Two manuscripts Tr 88 and Stv, preserve a small number of settings that may be performed either a 3 or a 4. They have five written parts, superius, tenor, contratenor altus, contratenor bassus, and a contratenor alia absque aliis. Either the first four parts or the superius, tenor, and contratenor alia absque aliis may be performed. This use of a single contratenor to replace two is not to be confused with the solus tenor.[16] The contratenor employed in the a 3 setting, although occasionally using passages from the contratenor altus or contratenor bassus, is not merely a compilation derived from these two; it does not, as does the solus tenor, merely duplicate the lowest notes of the two parts. In general it lies above the tenor and crosses it only occasionally, as does the contratenor in a normal a 3 setting.

Of greatest interest are the differences in harmonic structure between the alternative settings. The last sonority of the a 3 setting is almost always 1-5-8. In the a 4 settings this last sonority is most often a doubling of the superius at the octave by the tenor and contratenor bassus with the contratenor altus supplying either a third or fifth. Furthermore, the a 4 settings are almost entirely non-quartal if the contratenor altus is omitted, whereas the a 3 have many fourths, especially at the cadences, where the superius and contratenor move in parallel fourths that are sometimes ornamented to disguise the parallelism. The settings of Vita sanctorum, Stv, folios 268'-269, (see Appendix II, transcriptions No. 35a and No. 35b) and Veni creator spiritus, Stv, folios 272'-273, and Tr 88, folios 230'-231, may serve as examples of this kind of setting.[17]

From this discussion of Germanic hymnody after 1450, it is evident that certain kinds of settings common in Germanic sources differ in many significant ways from those found in Italian. It should not be thought that settings using a modernized chant melody are not found in the Germanic sources, however. On the contrary, they are often encountered, and are, in general, similar to those found in Italian sources. Consequently, discussion of them has been omitted here to avoid duplication. Nevertheless, preference for settings for three or four independent voices with the complete avoidance of *fauxbourdon* and the use of equal values for the chant melody, often retaining chant notation, are the salient characteristics of Germanic hymnody.

FOOTNOTES

[1] The edition of the hymns in *G. Dufay: Opera Omnia*, Vol. V., by H. Besseler reproduces this notation and is preferable to that by Gerber in *Das Chorwerk*, Vol. XLIX, for this reason. One must, however, compare for himself the chant melody with the notes of the voice carrying it in the polyphonic setting because not all chant notes are correctly indicated in the Besseler edition.

[2] Here the text is *Christe redemptor omnium/Ex Patre*.

[3] See Chapter II.

[4] Besseler, in his edition of the hymns, ignores this problem in his versions of the monophonic melodies for these two settings. He uses an untransposed version of *Christe redemptor omnium/Conserva* when a transposed version is necessary, and arbitrarily transposes the melody for *Audi benigne conditor* when this is unnecessary.

[5] Both are available in modern edition in G. Reaney, *Early Fifteenth Century Music* (Rome, 1966), III, 104-106.

[6] All are published in J. Marix, *Les musiciens de la cour de Bourgogne aux XV^{e} siecle (1420-1467)*, Paris, 1937.

[7] The hymns of F 112bis and those of Janue in particular are discussed in *ZGdmH*, pp. 96-107. Also discussed in some detail are the hymns found in SP B 80, MC 871, and CS 15. The present discussion will in part duplicate this and in part supplement it.

[8] *ZGdmH*, pp. 117-121, lists some examples of parallel fifths and, in the case of *Nunc sancte nobis spiritus*, of parallel triads.

[9] Examples of settings *a 3* with the melody in the tenor can be found in L Apel.

[10] This setting is found in a modern edition in R. Gerber (ed.), *Zwölf Hymnen*, Vol. XXXII: *Das Chorwerk*, ed. F. Blume (Wolfenbüttel-Berlin, 1937), pp. 10-11, and in R. Gerber, *Der Mensuralkodex des Nikolaus Apel*, Vol. 32: *Das Erbe deutscher Musik* (Kassel, 1956), p. 27.

[11] Published in a modern edition in R. Gerber, *Der Mansuralkodex des Nikolaus Apel*, Vol. 32: *Das Erbe deutscher Musik* (Kassel, 1956), pp. 6-7.

[12] Published in a modern edition in *Ibid*., p. 16.

[13] This setting is also found in B 40021, folio 241, and Bres 2016, folio 132. It is published in a modern edition in *Ibid*., p. 24.

[14] Published in a modern edition in *Ibid*., p. 28.

[15] Published in a modern edition in *Ibid*., p. 29.

[16] S. Davis, "The Solus Tenor in the 14th and 15th Centuries," *Acta* XXXIX (1967), pp. 44-64.

[17] The latter is available in a modern edition in R. Ficker and A. Orel (eds.), *Sechs Trienter Codices. Vierte Auswahl*, Vol. 53: *Denkmäler der Tonkunst in Oesterreich* (Vienna, 1920), pp. 89-90.

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Prague, Strahov Monastery, Ms. D.G.IV.47.

St. Gall, Stiftsbibliothek, Ms. 546,

Trent, Castello del Buon Consiglio, Ms. 87.

Trent, Castello del Buon Consiglio, Ms. 88.

Trent, Castello del Buon Consiglio, Ms. 89.

Trent, Castello del Buon Consiglio, Ms. 90.

Trent, Castello del Buon Consiglio, Ms. 91.

Trent, Castello del Buon Consiglio, Ms. 92.

Trent, Biblioteca Capitolare, Ms. 93.

Venice, Biblioteca Marciana, Ms. It., Cl. 9, 145.

Verona, Biblioteca Capitolare, Cod. DCCLVIII.

Verona, Biblioteca Capitolare, Cod. DCCLIX.

C. Early Prints

Hymni per totius anni circulum dicendi. Lugdun: Theobal. Ancelium, 1588.

Motetti de Passione . . . B. Venice: Petrucci, 1503.

Psalterium et hymnarium. Venice, 1520.

Rommig, Johannes. "In hoc libello continentur haec Carmen ad lectorem. . . ." Nuremberg: Holczel, 1509.

Sacrorum Hymnorum. Liber Primus. Wittenburg: Georg Rhau, 1542.

APPENDIX I

THEMATIC INDEX

SYMBOLS AND ABBREVIATIONS USED IN THE INDEX

POLYPHONIC SOURCES

Anna 1126	Annaberg, St. Annenkirche, Ms. 1126.
Anna 1248	Annaberg, St. Annenkirche, Ms. 1248.
Ao*	Aosta, Seminario, Ms. without signature.
Apt	Apt(Vaucluse), Basilique de Ste. Anne, Ms. 16bis.
Apt 5	Apt(Vaucluse), Basilique de Ste. Anne, Ms. 5b.
B 40021	Berlin, Deutsches Staatsbibliothek, Mus. ms. 40021.
Bres 2016	Breslau, Musikalisches Institut bei der Universität, Cod. Mf 2016, now at Warsaw, University Library.
Bres I*	Breslau, Staats- und Universitätsbibliothek, Ms. I F 408.
Bru 5557*	Brussels, Bibliothèque Royale, Ms. 5557.
Bux*	Munich, Bayerische Staatsbibliothek, Mus. ms. 3725 (Buxheimer Orgelbuch).
BU*	Bologna, Biblioteca Universitaria, Ms. 2216.
Ca 6*	Cambrai, Bibliothèque de la Ville, Ms. 6.
Ca 32*	Cambrai, Bibliothèque de la Ville, Ms. 32.
CS 15	Città del Vaticana, Biblioteca Apostolica Vaticana, Cappella Sistina, Ms. 15.
Em	Munich, Bayerische Staatsbibliothek, Mus. ms. 3232a.
F 112bis	Florence, Biblioteca Nazionale Centrale, Magliab. XIX, 112bis.
FP 27*	Florence, Biblioteca Nazionale Centrale, Cod. Panciatich. 27.
Glog	Berlin, Deutsches Staatsbibliothek, Mus. ms. 40098 (Glogauer Liederbuch).
L Apel	Leipzig, Universitäts-Bibliothek, Ms. 1494(Apel Codex).
MC 871	Montecassino, Badia, Cod. 871 N.
Merse*	Merseburg, Domstiftsbibliothek, Ms. 13b.

Mi 2269	Milan, Fabbrica del Duomo, Ms. 2269(Librone 1).
Mi B*	Milan, Biblioteca Braidense, Cod. AD XIV, 49.
Mod 454	Modena, Biblioteca Estense, Ms.α M.1.11(olim lat. 454).
Mod 455	Modena, Biblioteca Estense, Ms.α M.1.12(olim lat. 455).
Mod B	Modena, Biblioteca Estense, Ms.α X.1.11(Olim lat. 471).
Mu 3154	Munich, Bayerische Staatsbibliothek, Mus. ms. 3154.
Mu 3224*	Munich, Bayerische Staatsbibliothek, Mus. ms. 3224.
Mu 3225*	Munich, Bayerische Staatsbibliothek, Mus. ms. 3225.
P 676	Paris, Bibliothèque Nationale, Ms. Rés. Vm^7 676.
PA	Paris, Bibliothèque de l'Arsenal, Ms. 196.
PC 862	Paris, Bibliothèque Nationale, fonds du Conservatoire, Ms. Rés. 862.
Per*	Perugia, Biblioteca Communale, Cod. 431(G. 20).
Q 15	Bologna, Civico Museo Bibliografico Musicale(formerly Liceo musicale), Ms. Q 15(olim 37).
SP B 80	Città del Vaticana, Biblioteca Apostolica Vaticana, Archivio San Pietro, Ms. B 80.
Spec*	Hradec Králové(Königgrätz), City Museum, Cod. II A 7 (Codex Speciálník).
Stv	Prague, Strahov Monastery, Ms. D.G.IV, 47.
Tr 87	Trent, Castello del Buon Consiglio, Ms. 87.
Tr 88	Trent, Castello del Buon Consiglio, Ms. 88.
Tr 89	Trent, Castello del Buon Consiglio, Ms. 89.
Tr 90	Trent, Castello del Buon Consiglio, Ms. 90.
Tr 91	Trent, Castello del Buon Consiglio, Ms. 91.
Tr 92	Trent, Castello del Buon Consiglio, Ms. 92.
Tr 93	Trent, Biblioteca Capitolare, Ms. 93.
Ven*	Venice, Biblioteca Marciana, Ms. It., Cl. 9, 145.

Ver 758	Verona, Biblioteca Capitolare, Ms. DCCLVIII.
Ver 759	Verona, Biblioteca Capitolare, Ms. DCCLIX.
Mot B*	*Motetti de Passione . . . B.* Venice: Ottaviano Petrucci, 1503.
Rhau*	*Sacrorum Hymnorum. Liber Primus.* Wittenberg: Georg Rhau, 1542.
Romm*	Rommig, Johannes, In hoc libello continentur haec Carmen ad lectorem . . . Nuremberg: Holczel, 1509.

MONOPHONIC SOURCES

H	*Hymni per totius anni circulum dicendi.* Lugdun: Theobal. Ancelium, 1588.
P	*Psalterium et hymnarium.* Venice: , 1520.
R	Rajecky, B. (ed.). *Melodiarum Hungariae medii aevi.* Budapest, 1956.
	Stäblein, B. *Hymnen(I): Die mittelalterlichen Hymnenmelodien des Abendlandes.* Vol. I of *Monumenta monodica medii aevi*, ed. B. Stäblein. Kassel, 1956.
SG	Saint Gall, Stiftsbibliothek, Ms. 546.
Spec	Hradec Králové(Königgrätz), City Museum, Cod. II A 7 (Codex Speciálník).

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*Polyphonic sources marked with an asterisk either are fragments or contain too few hymns to warrant inclusion of a detailed discussion of their contents. They are included here in order to attempt to make this a complete index of hymn-settings of the fifteenth century.

MODERN EDITIONS AND FACSIMILES

AgriO	*Alexandri Agricola: Opera Omnia.* ed. E. Lerner. Vol. III. Rome, 1966.
BesM	Besseler, H. *Die Musik des Mittelalters und der Renaissance.* Potsdam, 1931-34.
BesV	Besseler, H. " Studien zur Musik: Von Dufay bis Josquin," *Zeitschrift für Musikwissenschaft* XI(1928/29), 1-22.
BukP	Bukofzer, M. " Popular Polyphony in the Middle Ages," *Musical Quarterly* XXVI(1940), 31-49.
CW XXXII	Gerber, R. (ed.). *Zwölf Hymnen.* Vol. XXXII of *Das Chorwerk*, ed. F. Blume. Wolfenbüttel, 1937.
CW XLIX	*G. Dufay: Sämtliche Hymnen.* ed. R. Gerber. Vol. XLIX of *Das Chorwerk*, ed. F. Blume. Wolfenbüttel, 1937.
DezM	Dèzes, K. *Messen- und Motettensätze des 15. Jahrhunderts I.* n.p., 1927.
DTO 14-15	Adler, G. and O. Koller (eds.). *Sechs Trienter Codices. Erste Auswahl.* Vols. 14 and 15 of *Denkmäler der Tonkunst in Oesterreich.* Vienna, 1900.
DTO 53	Ficker, R. and A. Orel (eds.). *Sechs Trienter Codices. Vierte Auswahl.* Vol. 53 of *Denkmäler der Tonkunst in Oesterreich.* Vienna, 1920.
DufayO	*Guillielmi Dufay: Opera Omnia.* ed. H. Besseler. Vol. V. Rome, 1966.
DunsW	*John Dunstable: Complete Works.* ed. M. Bukofzer. Vol. VIII of *Musica Britannica.* London, 1953.
FeldC	Feldmann, F. *Der Codex Mf 2016 des Musikalischen Instituts bei der Universität Breslau.* 2 vols.; Breslau, 1932.
FisN	Fischer, K. von. " Neue Quellen zur Musik des 13., 14. und 15. Jahrhunderts," *Acta Musicologica* XXXVI(1964), 79-97.
GasM	Gastoué, A. *Le manuscrit de musique du Tresor d'Apt.* Paris, 1936.
GerA	Gerber, R. (ed.). *Der Mensuralkodex des Nikolaus Apel.* Vols. 32 and 33 of *Das Erbe deutscher Musik.* Kassel, 1956-60.

GerR	Gerber, R. (ed.). *Sacrorum Hymnorum. Liber Primus.* Vols. 21 and 25 of *Das Erbe deutscher Musik.* Kassel, 1942-43.
GerZ	Gerber, R. *Zur Geschichte der mehrstimmigen Hymnus.* Kassel, 1965.
GiaG	Giazotta, R. *La musica a Genova nella vita pubblica dal XIII al XVIII secolo.* n.p., n.d.
HabD	Haberl, F.X. " Wilhelm Dufay," *Vierteljahrschrift für Musikwissenschaft* I(1885), 397-530.
HAM	Davison, A.T. and W. Apel (eds.). *Historical Anthology of Music.* Rev. ed.; 2 vols.; Cambridge(Mass.), 1962.
Kan	Kanazawa, M. " Polyphonic Music for Vespers during the Fifteenth Century." 2 vols.; Unpublished Ph.D. dissertation, Harvard University, 1966.
MarM	Marix, J. *Les musiciens de la cour Bourgogne au XV^e siècle (1420-1467).* Paris, 1937.
MigA	Migliavaca, L. (ed.). *Anonimi Motetti.* Vol. IX of *Archivium musices metropolitanum mediolanense.* Milan, 1961.
MosPH	Moser, H.J. *Paul Hofhaimer.* Berlin, 1929.
NieS	Niemann, W. "Studien zur deutschen Musikgeschichte des XV. Jahrhunderts," *Kirchenmusikalisches Jahrbuch* XVII (1902), 1-46.
OstJ	Osthoff, H. *Josquin Desprez.* 2 vols.; Tutzing, 1962-65.
PlamB	Plamenac, D. " Browsing Through a Little-known Manuscript (Prague, Strahov Monastery, D.G.IV, 47)," *Journal of the American Musicological Society* XIII(1960), 102-111.
ReaE	Reaney, G. (ed.). *Early Fifteenth Century Music.* Vol. III. Rome, 1966.
Ring	Ringmann, H. (ed.). *Das Glogauer Liederbuch.* Vols. 4 and 8 of *Das Erbe deutscher Musik.* Kassel, 1936-37.
ScherG	Schering, A. (ed.). *Geschichte der Musik in Beispielen.* Leipzig, 1931.
ScherS	Schering, A. *Studien zur Musikgeschichte der Frührenaissance.* Leipzig, 1914.
SniM	Snížkova, J. (ed.). *Musica polyphonica Bohemiae.* Prague, 1958.

SnowS	Snow, R.J. " The Manuscript Prague, Strahov Monastery, D.G.IV, 47." Unpublished Ph.D. dissertation, University of Illinois, 1967.
WalA	Wallner, B. (ed.). *Das Buxheimer Orgelbüch.* Vol. I of *Documenta Musicologica,* Series II. Kassel, 1955.
WalB	Wallner, B. (ed.). *Das Buxheimer Orgelbüch.* Vols. 37-39 of *Das Erbe deutscher Musik.* Kassel, 1958-59.
WolfH	Wolf, J. *Handbuch der Notationskunde.* 2 vols.; Leipzig, 1913-1919.
WolfS	Wolf, J. *Sing- und Spielmusik aus älterer Zeit.* Leipzig, 1926.

OTHER ABBREVIATIONS

A	Altus
B	Bassus
CF	Cantus Firmus
CT	Contratenor
S	Superius
T	Tenor
V	Vagans

All settings are arranged alphabetically according to text and are numbered consecutively. Settings of the same text are grouped together according to melodic usage and are entered in a relatively chronological order within these groups. Variant settings of the same item all carry the same number, but with letters added to distinguish them. (See entries 1a-1c.) The symbols in the parentheses following the number and text indicate the source of the monophonic melody. Those with a number only refer to Stäblein, *Hymnen*; those with a prefix to the number to one of the monophonic sources listed above. (Two of the Stäblein numbers are modified. He uses the number 56_5 twice for two different melodies. The second of these is cited as 56_{5bis} in this index. The symbol 67* refers to a Germanic variant of Stäblein's number 67.) The absence of information in this place indicates that the melody has not been identified. Sources and modern editions are cited by means of the abbreviations given above. The particular strophes of text underlaid in each setting are indicated by the numbers in parentheses following the word text.

INDEX BY COMPOSER

Agricola, Alexander 22, 23, 96, 97.

B. H. 301.

Battre, H. 520

Benoit, 321, 458.

Binchois, Gilles 20, 110, 427, 491, 519.

Brassart, Jean 439.

Brebis, Giovanni 59, 169, 445, 566.

Busnois, Antoine 13.

Christofferus Anthony 242, 512.

Damianus 83.

Dufay, Guillaume 1, 18, 45, 51, 57, 69, 118, 124, 148, 165, 188, 246, 290, 293, 307, 351, 372, 409, 450, 457, 467, 490, 518, 564.

Dunstable, John 72.

Feragut, Beltrame 331.

Finck, Heinrich 221, 537, 558, 582.

Florigal, U. 220, 419.

Fulda, Adam von 391, 508, 509, 535, 536.

Gaffurius, Franchino 129, 250.

Hermannus de Atrio 272.

Hofhaimer, Paul 104.

Janue, Antonio 128, 168, 262, 275, 296, 334, 428, 494.

Josquin des Prez 91, 348.

Kungsperger 486.

Lymburgia, Johannes 2, 125, 126, 127, 338, 572.

Martini, Johannes 49, 60, 90, 170, 191, 192, 216, 278, 298, 567.

Merques, Nicholaus 46, 374, 493.

Orto, Mabriano de 329, 330, 500.

Picardus, Antonius 406.

Quadris, Johannes de 276.

Ray de lan. 502.

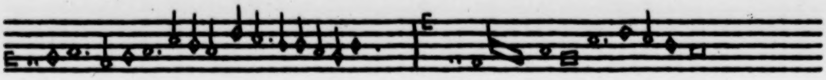
Rossely, Egidius 99.

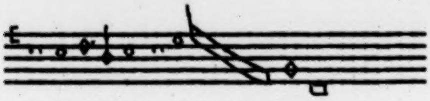
Roulett, Johannes 438.

Stoltzer, Thomas 317.

Touront, Johannes 376.

1a. Ad coenam agni providi (3_6) Dufay


Ad cenam agni providi
Tenor Ad cenam

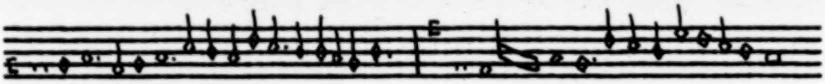

Contratenor Ad cenam agni

Sources: Mod B, 10'-11, Dufay; Tr 89, 377'(745); CS 15, 23'-24.

Remarks: CF in S, modernized. Full text(1, 3, 5, and 7) in S only in Mod B. Incipit(1) in all voices in Tr 89. Full text(2) in all voices in CS 15.

Modern edition: DufayO, 47-48; DTO 14-15, 159; CW XLIX, No. 7.

1b. Ad coenam agni providi (3_6) Dufay

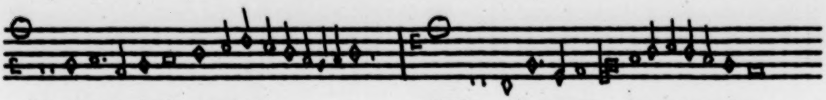

Cuius corpus sanctissimum
Tenor Cuius corpus a faulx bourdon

Source: Mod B, 10'-11, Dufay.

Remarks: CF in S, modernized. Full text(2, 4, and 6) in S only.

Modern edition: DufayO, 48-49; DTO 14-15, 279.

1c. Ad coenam agni providi (3_6) Dufay


Ad cenam agni providi
Tenor Ad cenam faulxbourdon

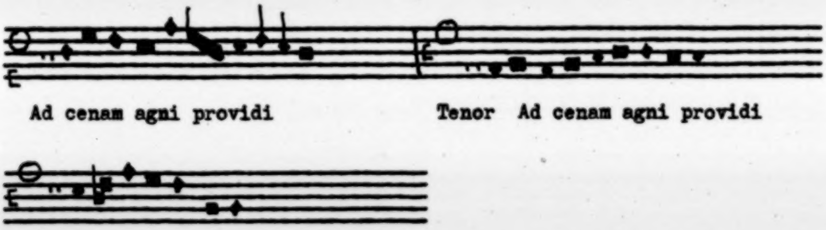
Sources: Tr 89, 377'(744); Merse, p. 12.

Remarks: CF in S, modernized. Full text (1) in both voices in Merse. Incipits(1) only in Tr 89.

Facsimile: FisN, Tafel VI, f. p. 94. (Merse).

Modern edition: DufayO, xxiii; DTO 14-15, 159.

2a. Ad coenam agni providi (3_6) Lymburgia

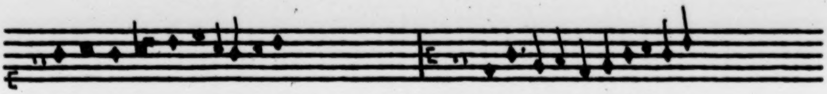

Ad cenam agni providi
Tenor Ad cenam agni providi
Contratenor Ad cenam agni providi

Source: Q 15, 288', Lymburgia.

Remarks: CF in T, modernized. Full text(1 and 5) in S and T.

Modern edition: Kan, III, 32.

2b. Ad coenam agni providi (3_6) **Lymburgia**


Protecti pasce vesperi
Tenor a faulx bourdon

Source: Q 15, 288', Lymburgia.

Remarks: CF in S, modernized. Full text(5 and 7) in S only.

Modern edition: Kan, II, 32.

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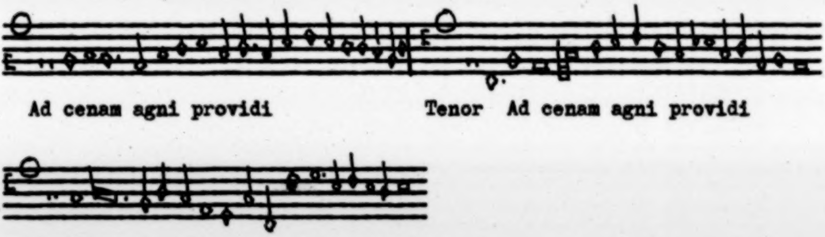
3. Ad coenam agni providi (3_6)

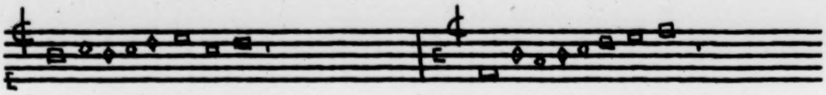

Ad cenam agni providi
Tenor Ad cenam agni providi
Contratenor Ad cenam agni providi

Source: Mi B, 83'-84.

Remarks: CF in S, modernized. Full text(1) in S and T.

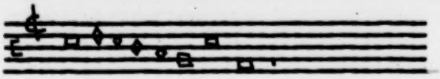
Modern edition:

4. Ad coenam agni providi (3_6)



Ad cenam agni providi

Tenor Ad cenam agni providi



Contratenor Ad cenam agni providi

Source: SP B 80, 189.

Remarks: CF in S, modernized. Full text(1) in S only.

Modern edition: App. II, No. 7.

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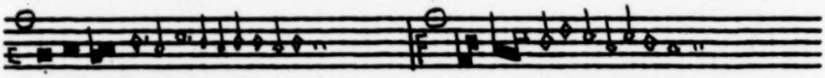
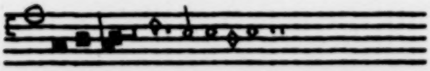
5. Ad coenam agni providi (3_6)



Ad cenam agni providi

Tenor Ad cenam agni providi



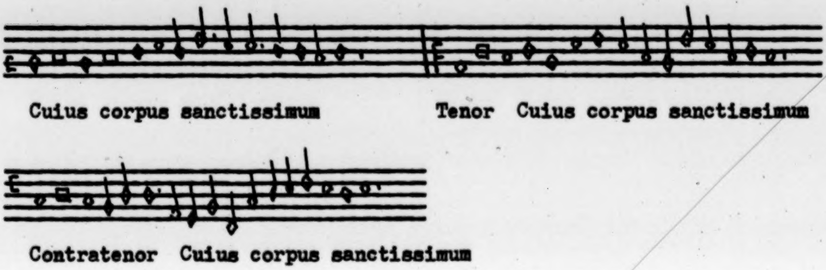
Contratenor Ad cenam agni providi

Source: MC 871, p. 300(fol. 27').

Remarks: CF in S, modernized. Full text(1) in S only.

Modern edition:

6. Ad coenam agni providi (3_6)


Cuius corpus sanctissimum
Tenor Cuius corpus sanctissimum
Contratenor Cuius corpus sanctissimum

Source: Ver 759, 64'.

Remarks: CF in S, modernized. Full text(2 and 4) only in S and T originally; added later to CT.

Modern edition:

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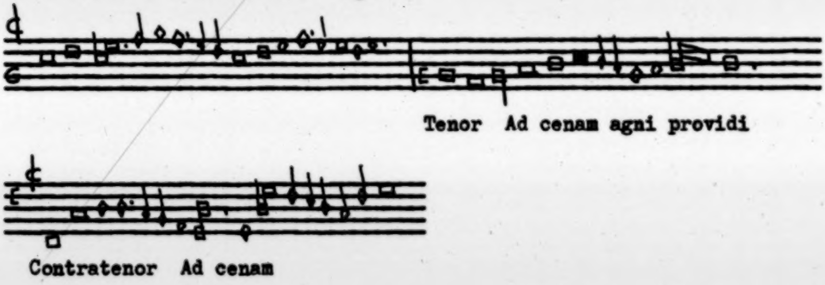
7. Ad coenam agni providi (3_6)

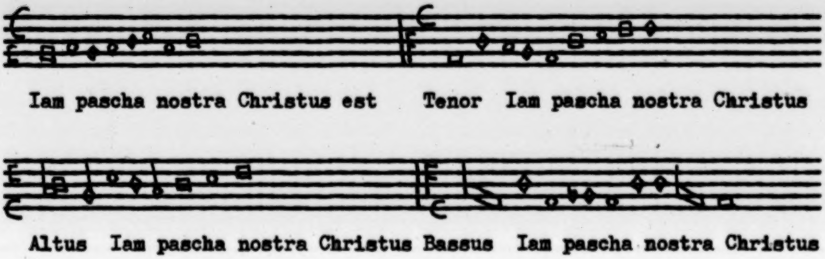

Tenor Ad cenam agni providi
Contratenor Ad cenam

Source: Tr 91, 190'(1309).

Remarks: CF in S, modernized. Incipit(1) in T and CT only.

Modern edition:

8. Ad coenam agni providi (3_6)


Iam pascha nostra Christus est
Tenor Iam pascha nostra Christus
Altus Iam pascha nostra Christus
Bassus Iam pascha nostra Christus

Source: CS 15, 24'-25.

Remarks: CF in S, modernized. Full text(4) in all voices.

Modern edition:

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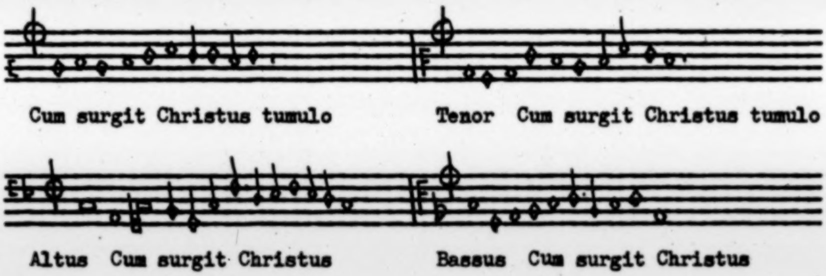
9. Ad coenam agni providi (3_6)

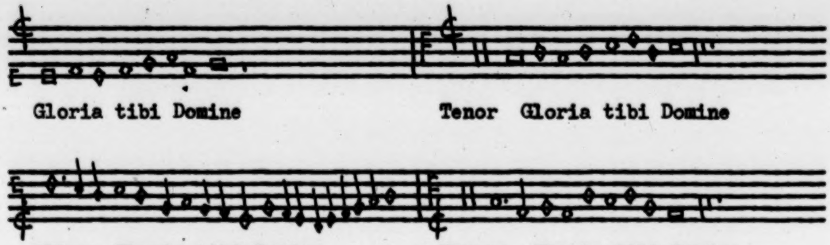

Cum surgit Christus tumulo
Tenor Cum surgit Christus tumulo
Altus Cum surgit Christus
Bassus Cum surgit Christus

Source: CS 15, 25'-26.

Remarks: CF in S, modernized. Full text(6) in all voices.

Modern edition:

10. Ad coenam agni providi (3_6)


Gloria tibi Domine
Tenor Gloria tibi Domine
Altus Gloria tibi Domine
Bassus Gloria tibi Domine

__Source__: CS 15, 26'-27.

__Remarks__: CF in S, modernized. Full text(8) in all voices.

__Modern edition__:

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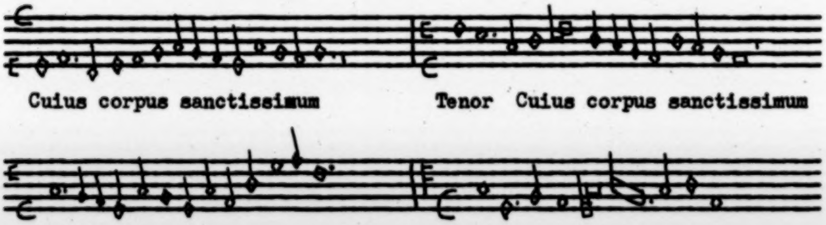
11. Ad coenam agni providi (3_6)

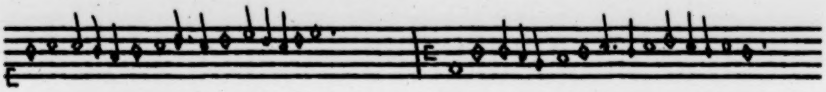

Cuius corpus sanctissimum
Tenor Cuius corpus sanctissimum
Altus Cuius corpus sanctissimum
Bassus Cuius corpus sanctissimum

__Source__: FC 862, 75'-76.

__Remarks__: CF in S, modernized. Full text(2) in all voices.

__Modern edition__:

12. Ad coenam agni providi (3_6)


Ad cenam agni providi
Tenor Ad cenam agni providi

Source: Per, No. 7.

Remarks: CF in S, modernized. Incipit(1) only in both voices.

Modern edition:

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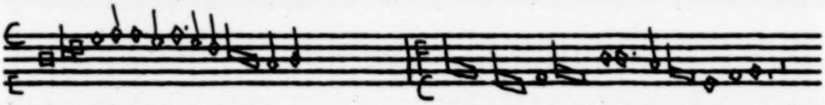
13. Ad coenam agni providi Busnois

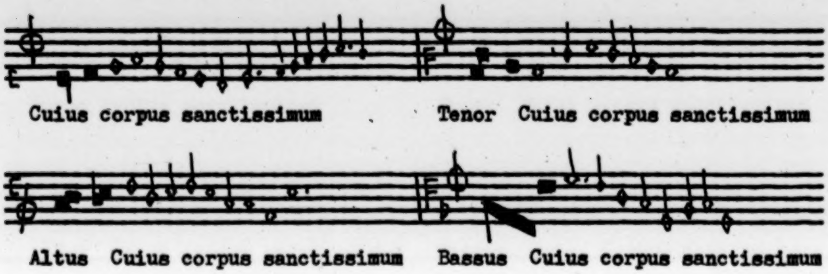

Ad cenam agni providi
Basistenor Ad cenam agni providi

Source: Bru 5557, 74'.

Remarks: CF in S(?), modernized. Full text(1) in both voices.

Modern edition:

14. Ad coenam agni providi


Cuius corpus sanctissimum
Tenor Cuius corpus sanctissimum
Altus Cuius corpus sanctissimum
Bassus Cuius corpus sanctissimum

Sources: Ver 759, 79; Ver 758, 53'-54.

Remarks: CF in S, modernized. Full text(2) in all voices.

Modern edition:

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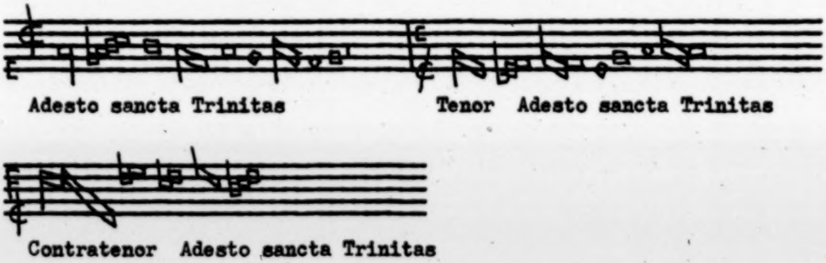
15. Adesto sancta Trinitas (513)

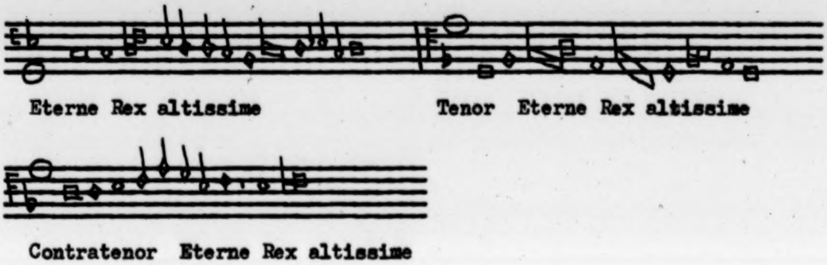

Adesto sancta Trinitas
Tenor Adesto sancta Trinitas
Contratenor Adesto sancta Trinitas

Source: SP B 80, 191.

Remarks: CF in S, modernized. Full text(1) in S only.

Modern edition:

16. Aeterne Rex altissime (62)


Eterne Rex altissime
Tenor Eterne Rex altissime
Contratenor Eterne Rex altissime

Source: SP B 80, 185'.

Remarks: CF in S, modernized. Full text(1) in S only.

Modern edition: App. II, No. 9.

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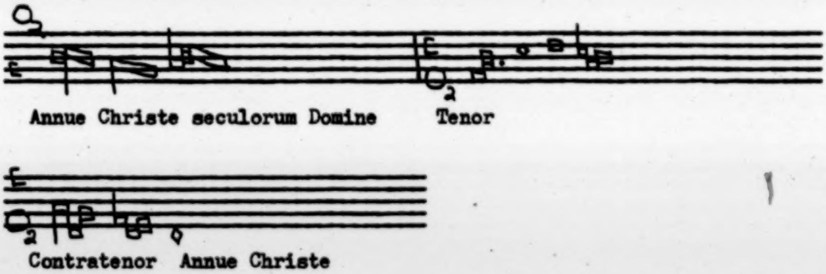
17. Annue Christe saeculorum Domine (203)

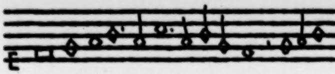

Annue Christe seculorum Domine
Tenor
Contratenor Annue Christe

Source: Glog, No. 98.

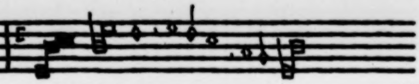
Remarks: CF in S, modernized. Full text in S only.

Modern edition:

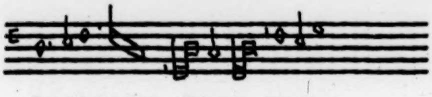
18. A solis ortus cardine (53) Dufay



Beatus auctor seculi



Tenor Beatus auctor



Contratenor Beatus auctor

Sources: Mod B, 5'-6, Dufay; Ao, 219. See alse his setting of Hostis Herodes, which uses the same music, No. 246.

Remarks: CF in S, modernized. Full text(2, 4, and 6 in Ao; 2, 4, 6, and 8 in Mod B) in S only.

Modern edition: DufayO, 42-43; DTO 14-15, 162; GW XLIX, No. 3.

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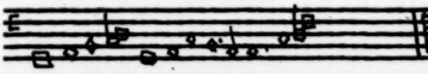
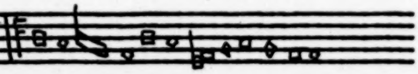
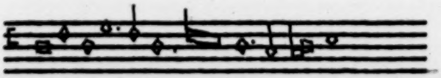
19. A solis ortus cardine (53)



A solis ortus cardine



Tenor A solis



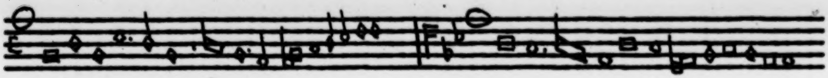
Contratenor

Source: Ao, 190.

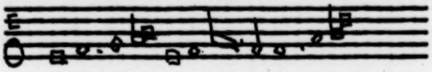
Remarks: CF in S, modernized. Full text(1) in S only.

Modern edition:

20. A solis ortus cardine (53) **Binchois**



A solis ortus cardine Tenor



Contratenor A solis ortus cardine

Source: Tr 92, 139(1503), Binchois.

Remarks: CF in CT, modernized. Full text(1) in S and CT only.

Modern edition: MarM, 188.

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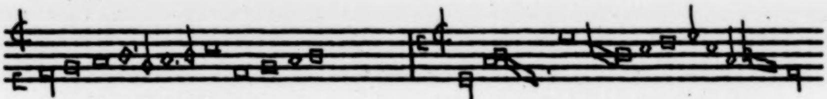
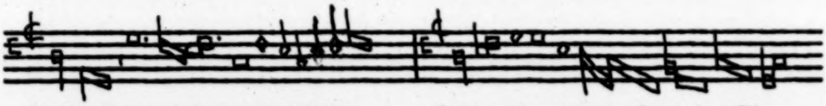
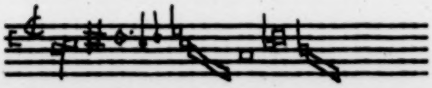
21. A solis ortus cardine (53)



A solis ortus cardine Tenor A solis ortus cardine



Contratenor primus A solis Contratenor secundus A solis



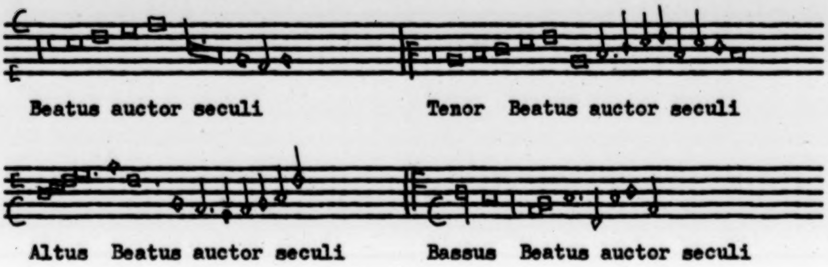
Contratenor A solis ortus cardine

Sources: Tr 88, 334'-335(450); Stv, 264'-265.

Remarks: CF in S, modernized. Incipit(1) only in Tr 88. Full text(1) in S only in Stv. May be performed a 4 using CT 1 and CT 2, or a 3 using the single CT.

Modern edition: SnowS, 420-424.

22. A solis ortus cardine (53) **Agricola**


Beatus auctor seculi
Tenor Beatus auctor seculi
Altus Beatus auctor seculi
Bassus Beatus auctor seculi

Source: B 40021, 95'-96, Alex Agri.

Remarks: CF in T, modernized. Full text(2 and 6) in all voices.
This setting is used in alternation with No. 23.

Modern edition: AgriO, 17-19.

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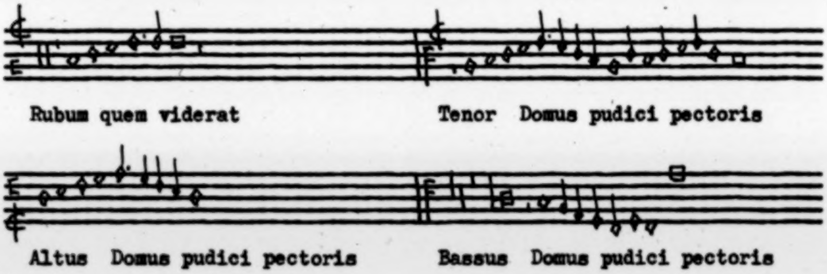
23. A solis ortus ortus cardine (53) **Agricola**

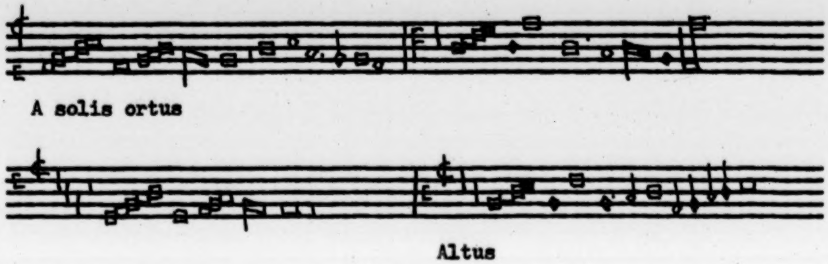

Rubum quem viderat
Tenor Domus pudici pectoris
Altus Domus pudici pectoris
Bassus Domus pudici pectoris

Source: B 40021, 95'-96, Alex Agri.

Remarks: CF in T, modernized. Full text(4 and 8) in T, A, and B. S has the text and melody of tha antiphon Rubum quem viderat from the Circumcision. To be used in alternation with No. 22.

Modern edition: AgriO, 17-19.

24. A solis ortus cardine (53)


A solis ortus
Altus

Source: L Apel, 17'-18.

Remarks: CF in S and T, modernized. Incipit(1) in S only.

Modern edition: GerA, I, 21.

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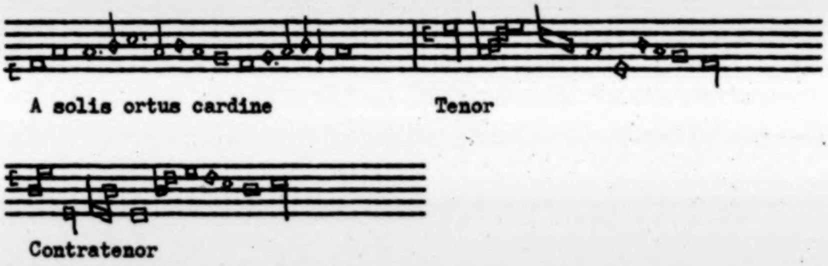
25. A solis ortus cardine (SG, f. ii)

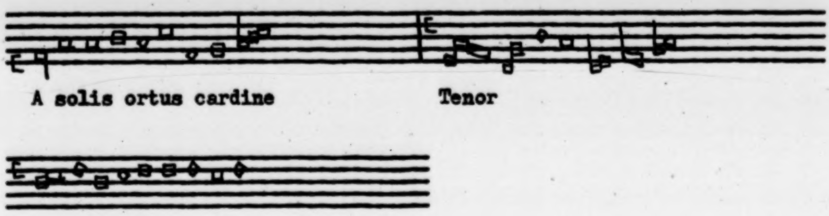

A solis ortus cardine
Tenor
Contratenor

Source: Tr 93, 382(1863).

Remarks: CF in S, modernized. Full text(1) in S only. Incipit(2) in S only.

Modern edition:

26. **A solis ortus cardine** (SG, f. ii)


A solis ortus cardine
Tenor
Contratenor

Source: Stv, 265'

Remarks: CF in S, modernized. Incipit(1) in S only.

Modern edition:

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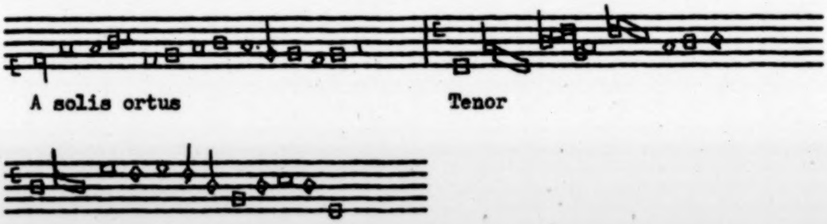
27. **A solis ortus cardine** (SG, f. ii)

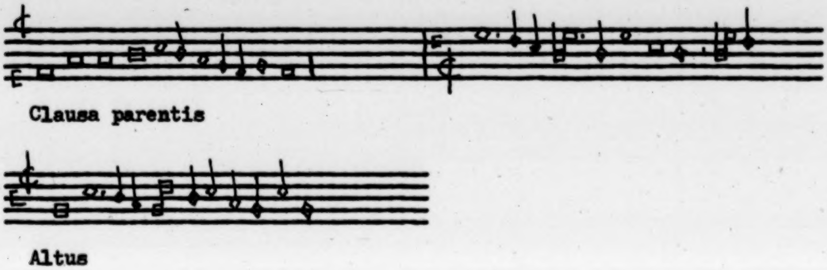

A solis ortus
Tenor
Contratenor

Source: Stv, 265'-266.

Remarks: CF in S, modernized. Incipit(1) in S only.

Modern edition:

28. **A solis ortus cardine** (SG, f. ii)


Clausa parentis
Altus

Source: B 40021, 85.

Remarks: CF in S, modernized. Full text(3 and 6) in S only.

Modern edition:

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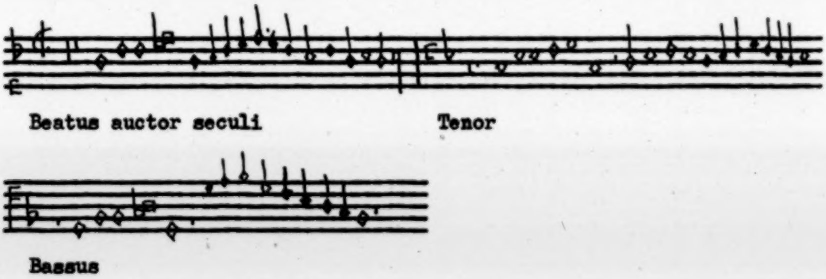
29. **A solis ortus cardine** (SG, f. ii)

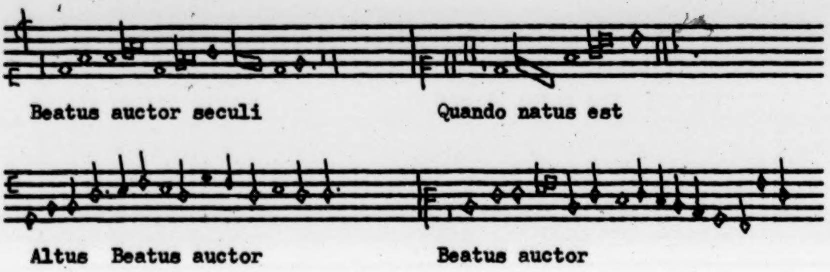

Beatus auctor seculi
Tenor
Bassus

Source: B 40021, 237'

Remarks: CF in S and T, modernized. Full text(2, 4, 6, and 8) in S only.

Modern edition: App. II, No. 36.

30. A solis ortus cardine (SG, f. ii)


Beatus auctor seculi
Quando natus est
Altus Beatus auctor
Beatus auctor

Source: Bres 2016, 107'.

Remarks: CF in S, modernized. Full text(2, 4, and 6) in S only. Incipit(2) in A and B. T has the text and melody of the Circumcision antiphon, Quando natus est.

Modern edition: FeldC, II, 55-57; App. II, No. 38.

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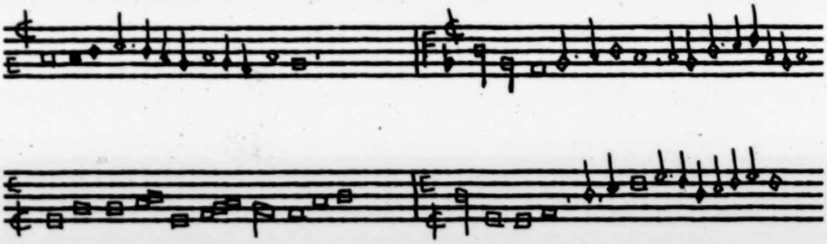
31. A solis ortus cardine (SG, f. ii)

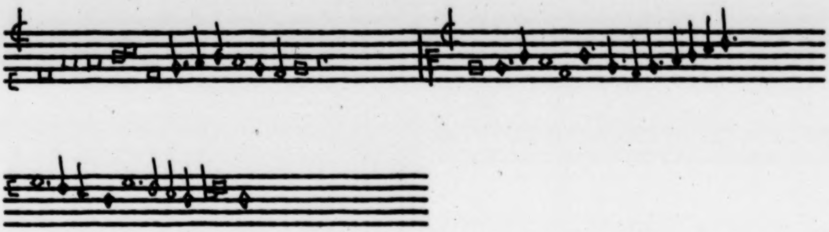


Source: L Apel, 36'-37.

Remarks: CF in T, equal values. No text.

Modern edition: GerA, I, 43.

32. A solis ortus cardine (SG, f. ii)



Sources: L Apel, 41', lacking part of the T; L Apel, 53', complete.

Remarks: CF in S, modernized. No text.

Modern edition: GerA, I, 51.

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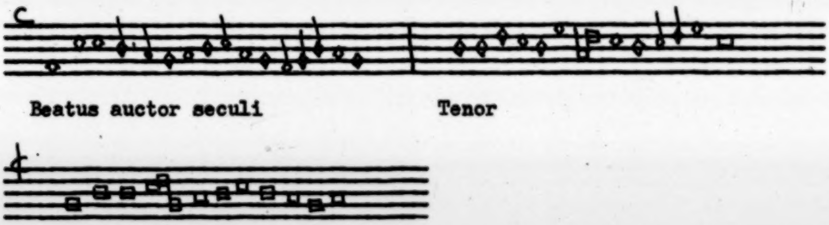
33. A solis ortus cardine (SG, f. ii)

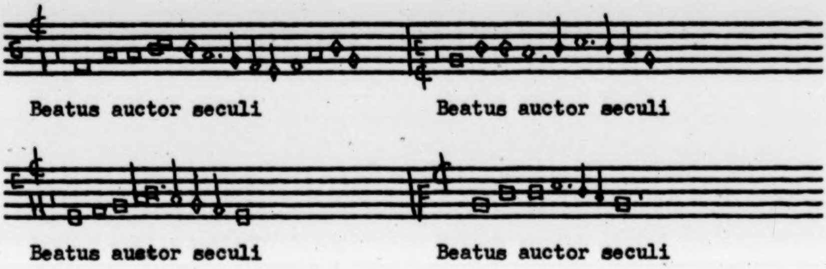


Source: L Apel, 176.

Remarks: CF in B, equal values. Full text(2) in S only.

Modern edition: GerA, II, 235.

34. A solis ortus cardine (SG, f. ii)


Beatus auctor seculi
Beatus auctor seculi
Beatus austor seculi
Beatus auctor seculi

Source: Anna 1248, pp. 466-467.

Remarks: CF in S, modernized. Full text(2 and 6) in all voices.
To be used in alternation with No. 35.

Modern edition: App. II, No. 41.

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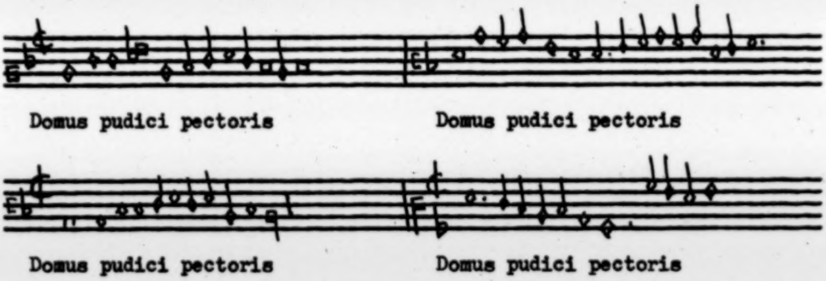
35. A solis ortus cardine (SG, f. ii)


Domus pudici pectoris
Domus pudici pectoris
Domus pudici pectoris
Domus pudici pectoris

Source: Anna 1248, pp. 468-469.

Remarks: CF in S, modernized. Full text(4 and 8) in all voices.
To be used in alternation with No. 34.

Modern edition: App. II, No. 42.

36. A solis ortus cardine

Source: Ca 32, 266.

Remarks:

Modern edition:

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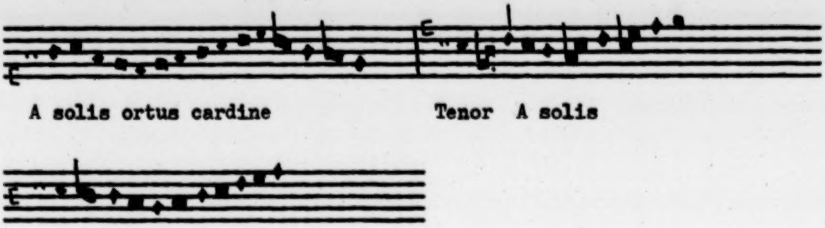
37. A solis ortus cardine

Source: Ca 32, 157.

Remarks: Only the CT is preserved.

Modern edition:

38. A solis ortus cardine



A solis ortus cardine

Tenor A solis

Contratenor A solis.

Source: Em, 55.

Remarks: Full text in S only. This is possibly a contrafacta.

Modern edition:

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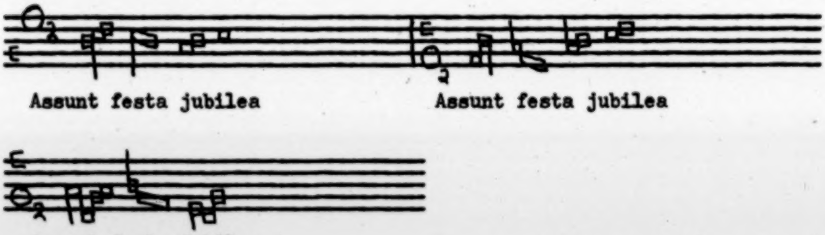
39. Assunt festa jubilaea (59)



Assunt festa jubilea

Assunt festa jubilea

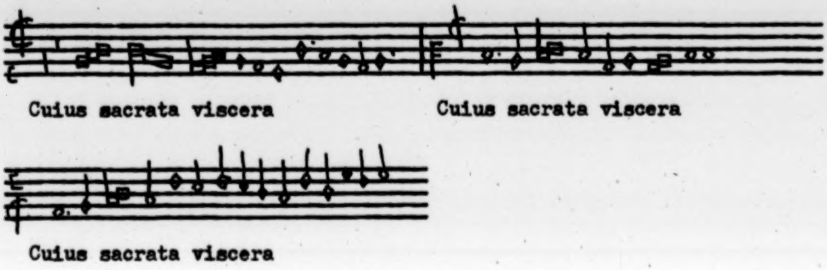
Assunt festa jubilea

Source: Glog, No. 82.

Remarks: CF in S, modernized. Full text(1 and 2) in S only.

Modern edition:

40. Assunt festa jubilaea (59)


Cuius sacrata viscera
Cuius sacrata viscera
Cuius sacrata viscera

Source: L Apel, 26'-27.

Remarks: CF in S, modernized. Full text(2, 3, 5, and 8) in all voices.

Modern edition: GerA, I, 32

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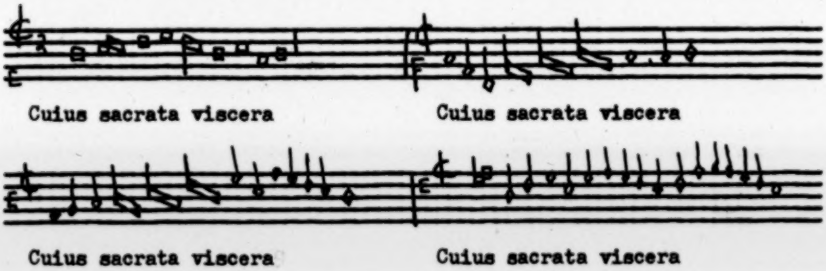
41. Assunt festa jubilaea (414)

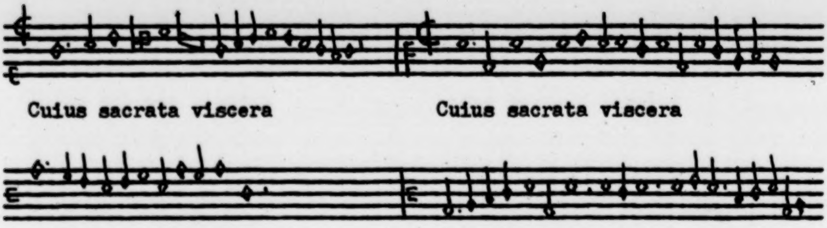

Cuius sacrata viscera
Cuius sacrata viscera
Cuius sacrata viscera
Cuius sacrata viscera

Source: B 40021, 96'-97.

Remarks: CF in S, equal values. Full text(2, 4, 6, and 8) in all voices.

Modern edition:

42. Assunt festa jubilaea (414)


Cuius sacrata viscera
Cuius sacrata viscera
Cuius sacrata viscera
Cuius sacrata viscera

Source: Anna 1248, pp. 214-215.

Remarks: CF in S, modernized. Full text(2 and 6) in all voices. Strop Strophes 4 and 8 were added to the S by a later hand. To be used in alternation with No. 43.

Modern edition:

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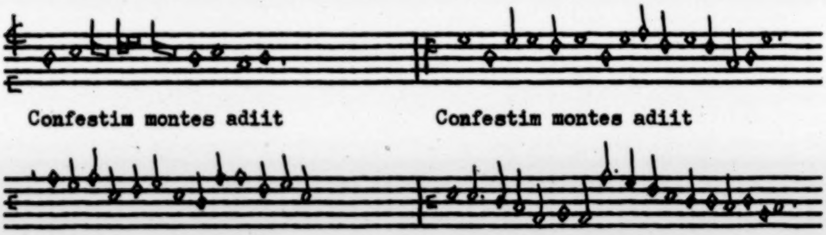
43. Assunt festa jubilaea (414)

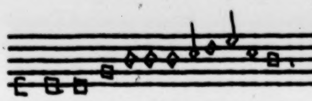

Confestim montes adiit
Confestim montes adiit
Confestim montes adiit
Confestim montes adiit

Source: Anna 1248, pp. 288-289.

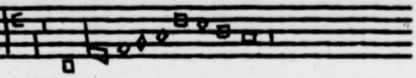
Remarks: CF in S, equal values except for two cadences. Full text (4 and 8) in all voices. To be used in alternation with No. 42.

Modern edition:

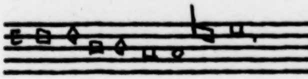
44. Assunt festa jubilaea (R 42)



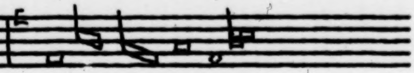
Cuius sacrata viscera



Tenor sacrata viscera



Contratenor primus



Contratenor secundus

Source: Stv, 258'

Remarks: CF in S, modernized. Full text(2, 4, 6, and 8) in S only.

Modern edition:

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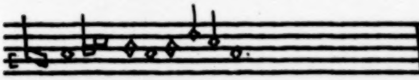
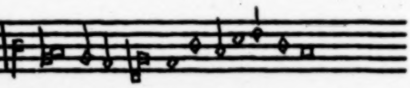
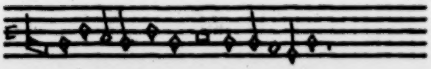
45. Audi benigne conditor (55) Dufay



Scrutator alme cordium



Tenor Scrutator alme



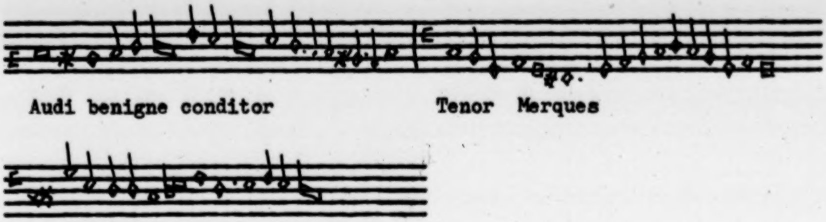
Contratenor Scrutator alme

Sources: Mod B, 8', Dufay; Ca 32, 157'; CS 15, 15'-16; MC 871, p. 298 (fol. 26').

Remarks: CF in CT, modernized. Full text(2 and 4) in S only in Mod B. Full text(4) in all voices in CS 15. Full text(1) in S only in MC 871.

Modern edition: DufayO, 44-45; CW XLIX, No. 5.

46. Audi benigne conditor (55) **Merques**


Audi benigne conditor
Tenor Merques
Contratenor

Source: Tr 92, 87(1839).

Remarks: CF in S, modernized. Full text(1) in S only.

Modern edition:

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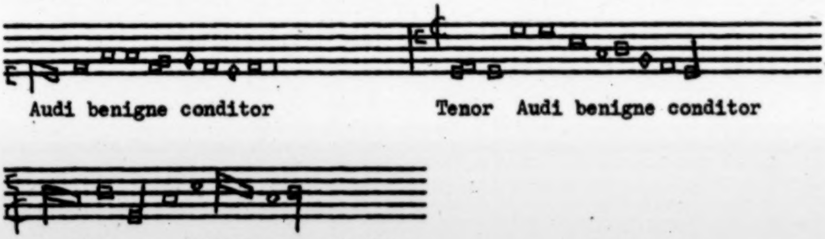
47. Audi benigne conditor (55)

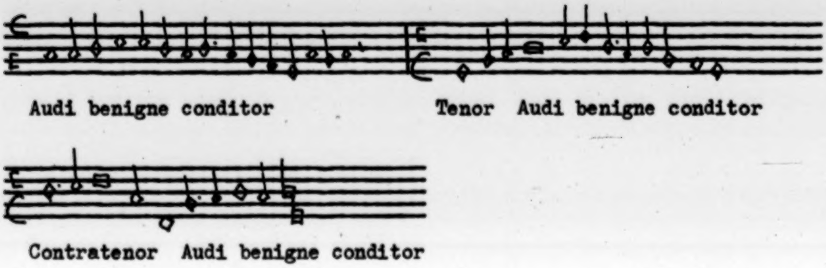

Audi benigne conditor
Tenor Audi benigne conditor
Contratenor Audi benigne conditor

Source: SP B 80, 190.

Remarks: CF in S, modernized. Full text(1) in S only.

Modern edition: App. II, No. 8.

48. Audi benigne conditor (55)


Audi benigne conditor
Tenor Audi benigne conditor
Contratenor Audi benigne conditor

Source: Mod 454, 34'.

Remarks: CF in S, modernized. Full text(1, 3, and 5) in S only. To be used in alternation with No. 49.

Modern edition: Kan, II, 192; App. II, No. 12.

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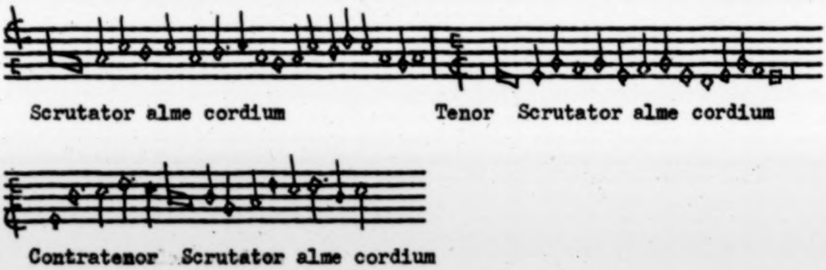
49. Audi benigne conditor Martini

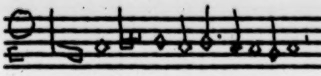

Scrutator alme cordium
Tenor Scrutator alme cordium
Contratenor Scrutator alme cordium

Source: Mod 455, 34', Io. Martini.

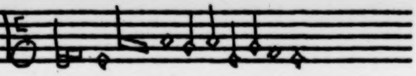
Remarks: CF in S, modernized. Full text(2 and 4) in S only. To be used in alternation with No. 48.

Modern edition: Kan, II, 192; App. II, No. 13.

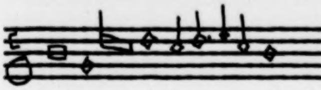
50. Audi benigne conditor (55)



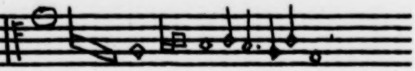
Scrutator alme cordium



Tenor Scrutator alme cordium



Scrutator alme cordium



Bassus Scrutator alme cordium

Source: CS 15, 14'-15.

Remarks: CF in S, modernized. Full text(2) in all voices.

Modern edition:

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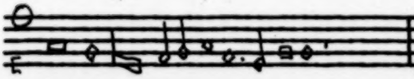
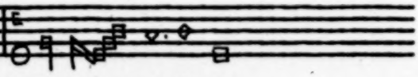
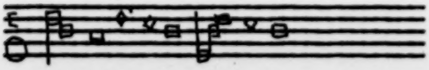
51. Aurea luce et decore roseo (152) Dufay



Aurea luce et decore



Tenor Aurea luce



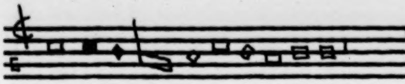
Contratenor Aurea luce

Sources: Mod B, 16'-17, Dufay; Q 15, 295, Dufay; SP B 80, 186; CS 15, 39'-40; CS 15, 41'-42.

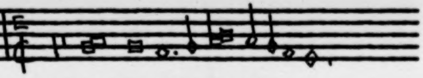
Remarks: CF in S, modernized. Full text(1 and 6) in S only in Mod B. Full text(1, 3, and 6) in S only in Q 15. Full text(1) in S only in Sp B 80. Full text(1) in all voices in CS 15, 39'-40. Full text(4) in all voices in CS 15, 41'-42.

Modern edition: DufayO, 62-63; CW XLIX, No. 14.

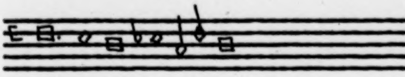
52. Aurea luce et decore roseo (152)



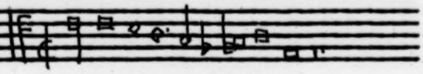
Sit trinitati



Tenor Sit trinitati



Contratenor Sit trinitati



Bassus Sit trinitati

Source: CS 15, 40'-41.

Remarks: CF in S, modernized. Full text(6) in all voices.

Modern edition:

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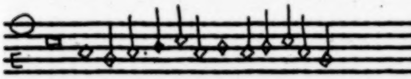
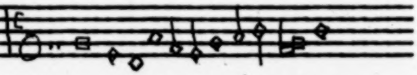
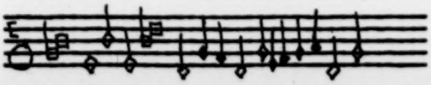
53. Aurea luce et decore roseo (152)



Janitor celi docto orbis



Tenor Janitor celi docto orbis



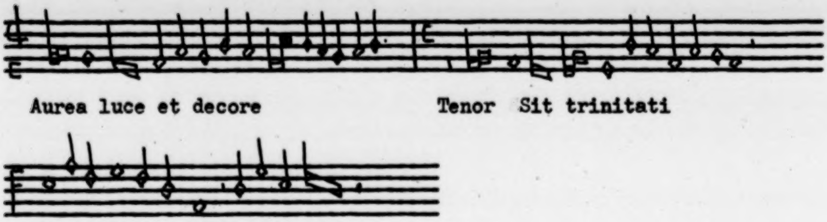
Bassus Janitor celi docto orbis

Source: FC 862, 80.

Remarks: CF in S, modernized. Full text(2) in S only.

Modern edition:

54. Aurea luce et decore roseo (152_4)


Aurea luce et decore
Tenor Sit trinitati
Contratenor Sit trinitati

Source: Tr 89, 175'(620).

Remarks: CF in S, modernized. Full text(1 and 6) in S only. Incipits (6) in T and CT.

Modern edition: Kan, II, 119.

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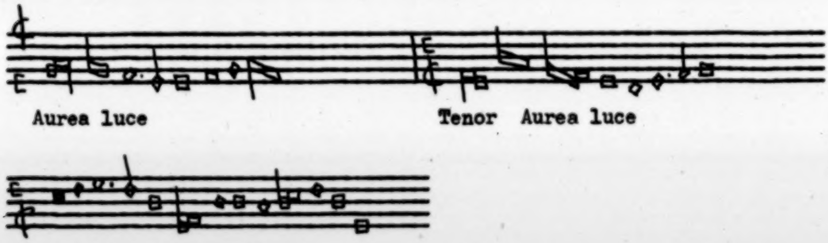
55. Aurea luce et decore roseo (152_4)

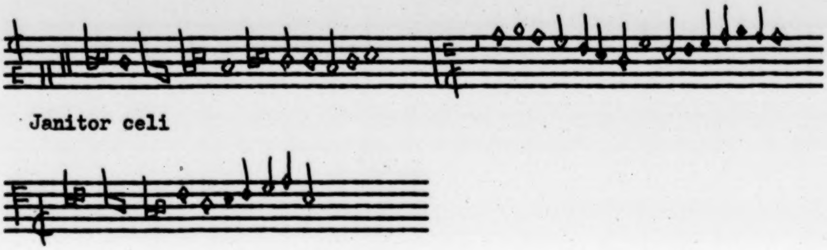

Aurea luce
Tenor Aurea luce
Contratenor Aurea luce

Source: Tr 89, 182(629).

Remarks: CF in S, modernized. Incipit(1) in all voices.

Modern edition:

56. Aurea luce et decore roseo (152_4)


Janitor celi

Source: L Apel, 7'-8.

Remarks: CF in S, modernized. Incipit(2) in S only.

Modern edition: GerA, I, 10.

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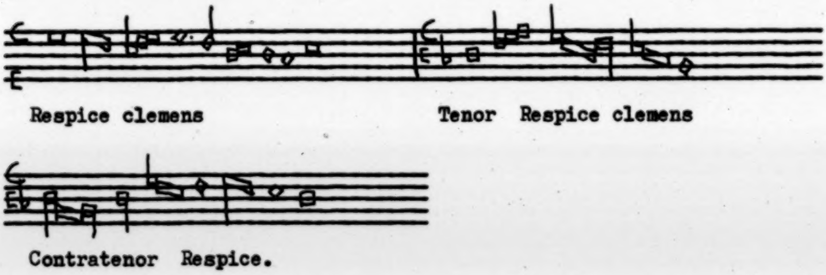
57. Aures ad nostras (714) Dufay

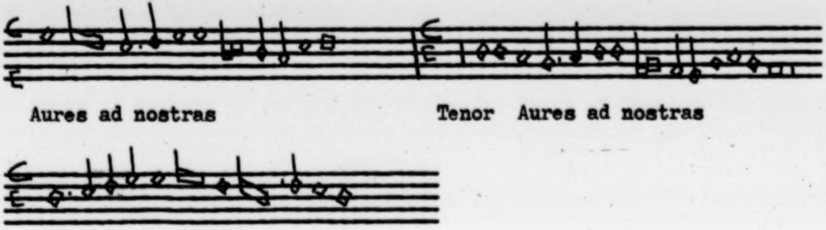

Respice clemens
Tenor Respice clemens
Contratenor Respice.

Sources: Mod B, 9, Dufay; SP B 80, 228'; CS 15, 18'-19.

Remarks: CF in S, modernized. Full text(2, 4, 6, and 8) in S only in Mod B. Full text(1) in S only in SP B 80. Full text(6) in all voices in CS 15.

Modern edition: DufayO, 45-46; CW XLIX, No. 4; ScherG, 33.

58. Aures ad nostras (714)


Aures ad nostras
Tenor Aures ad nostras
Contratenor Aures ad nostras

Source: MC 871, p. 297(fol. 26), Dufay.

Remarks: CF in S, modernized. Full text(1) in S only. Attribution to Dufay may be spurious.

Modern edition: DufayO, 137-138; CW XLIX, Anhang, No. 1.

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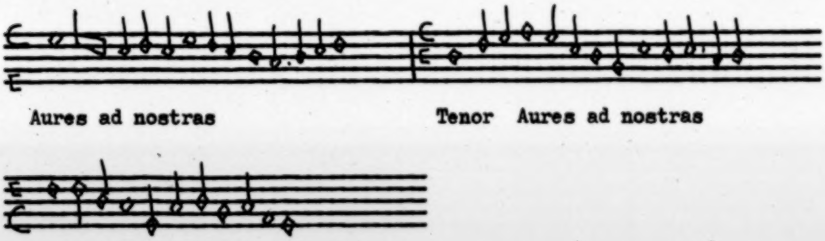
59. Aures ad nostras (714) Brebis

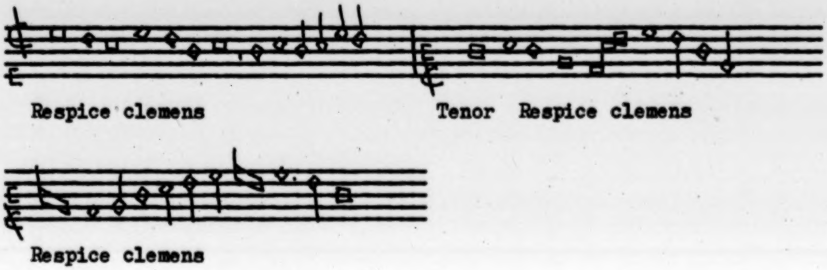

Aures ad nostras
Tenor Aures ad nostras
Contratenor Aures ad nostras

Source: Mod 454, 35, Brebis.

Remarks: CF in S, modernized. Full text(1) in S only. To be used in alternation with No. 60.

Modern edition:

60. Aures ad nostras (714) **Martini**


Respice clemens
Tenor Respice clemens
Respice clemens

Source: Mod 455, 35, Jo. Martini.

Remarks: CF in S, modernized. Full text(2) in S and T only. To be used in alternation with No. 59.

Modern edition:

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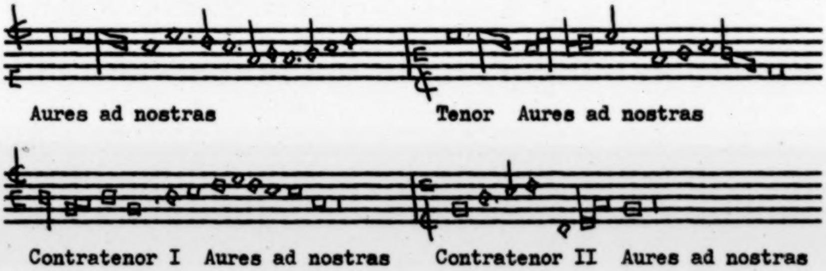
61. Aures ad nostras (714)

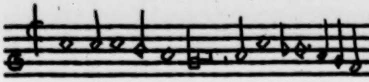

Aures ad nostras
Tenor Aures ad nostras
Contratenor I Aures ad nostras
Contratenor II Aures ad nostras

Source: Ver 759, 67.

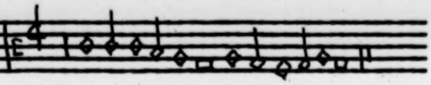
Remarks: CF in S, modernized. Full text(1 and 2) in S, (1) in T.

Modern edition:

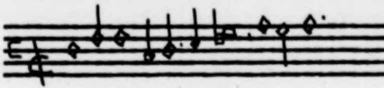
62. Aures ad nostras (714)



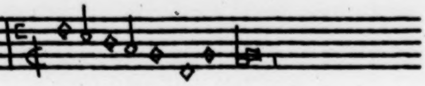
Respice clemens



Tenor Respice clemens



Altus Respice clemens



Bassus Respice clemens

Sources: Ver 759, 38'-39; Ver 758, 51'-52.

Remarks: CF in S, modernized. Full text(2) in all voices.

Modern edition:

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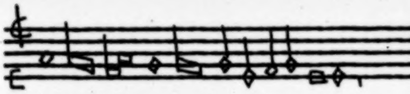
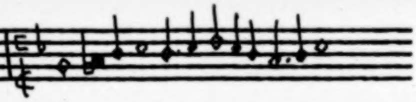
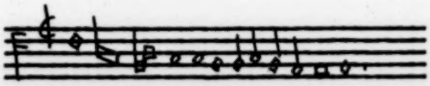
63. Aures ad nostras (714)



Aures ad nostras



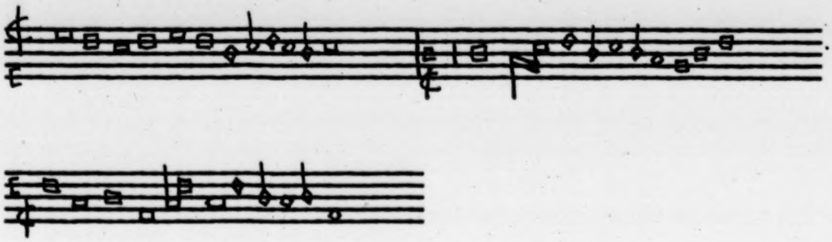


Source: Per, No. 163.

Remarks: CF in S, modernized. Full text(1) in S only.

Modern edition:

64. Aures ad nostras (714)



Source: FP 27, 47.

Remarks: CF in S, modernized. No text underlaid. Superscription, "Aures ad nostras."

Modern edition:

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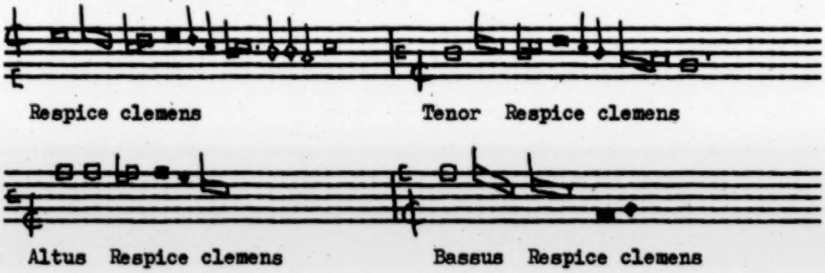
65. Aures ad nostras (714)

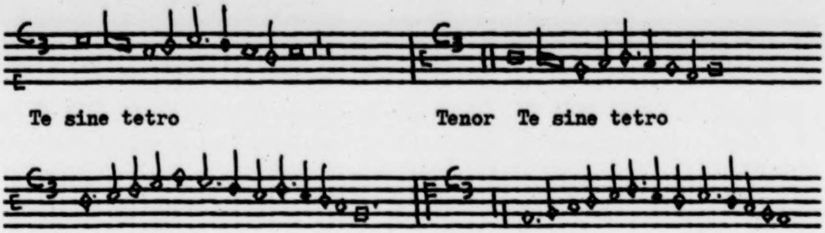

Respice clemens
Tenor Respice clemens
Altus Respice clemens
Bassus Respice clemens

Sources: CS 15, 16'-17; CS 15, 19'-20.

Remarks: CF in S, modernized. Full text(2 on 16'-17, 8 on 19'-20) in all voices. May be performed a fauxbourdon by omitting the A and B,

Modern edition:

66. Aures ad nostras (714)


Te sine tetro
Tenor Te sine tetro
Te sine tetro
Te sine tetro

Source: CS 15, 17'-18.

Remarks: CF in S, modernized. Full text(4) in all voices.

Modern edition:

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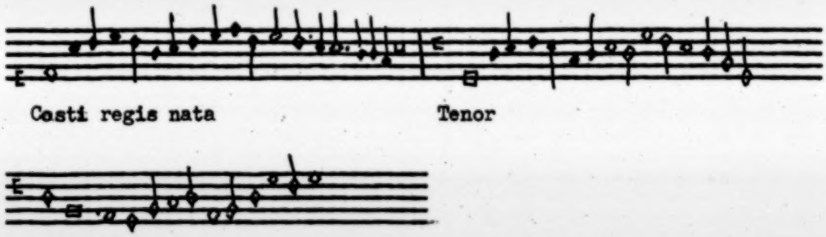
67. Ave Katharina (67)

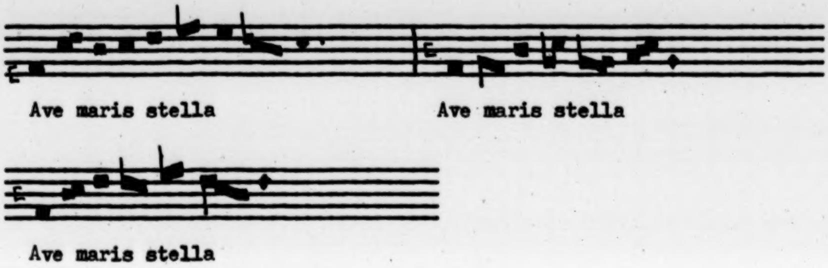

Casti regis nata
Tenor
Contratenor

Source: Stv, 276.

Remarks: CF in S, modernized. Full text(2) in S only. The same music with the text Ave maris stella, see No. 74.

Modern edition:

68. Ave maris stella (67)


Ave maris stella
Ave maris stella
Ave maris stella

Source: Apt, 15'.

Remarks: CF in S, modernized. Full text(1) in all voices.

Modern edition: GasM, 60.

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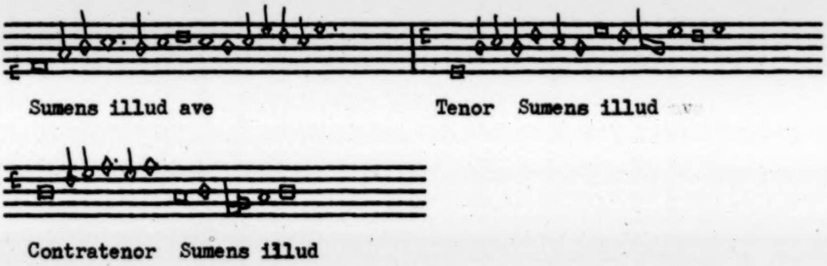
69. Ave maris stella Dufay

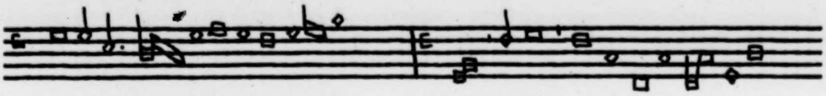

Sumens illud ave
Tenor Sumens illud ave
Contratenor Sumens illud

Sources: Mod B, 7'-8, Dufay; Q 15, 292'; Em, 81'; CS 15, 42'-43; BU, 21.

Remarks: CF in S, modernized. Full text(2, 4, and 6) in S only in Mod B. Full text(1, 3, 5, and 7) in S only in Q 15. Full text(2) in Em in S only. Full text(2) in all voices in CS 15. Full text(1) in S only in BU. May be performed either a 3 or a fauxbourdon. The CT is lacking in Em.

Modern edition: DufayO, 55-56; CW XLIX, No. 15; Kan,III, 17.

70. Ave maris stella (67)



Tenor super Ave maris stella
Dufay sine fauxbourdon

Contratenor

Source: Tr 92, 236'(1579).

Remarks: These voices are to be used with the superius of Dufay's Ave maris stella, No. 69.

Modern edition: DufayO, 143; CW XLIX, Anhang, No. 4; DTO 53, 22.

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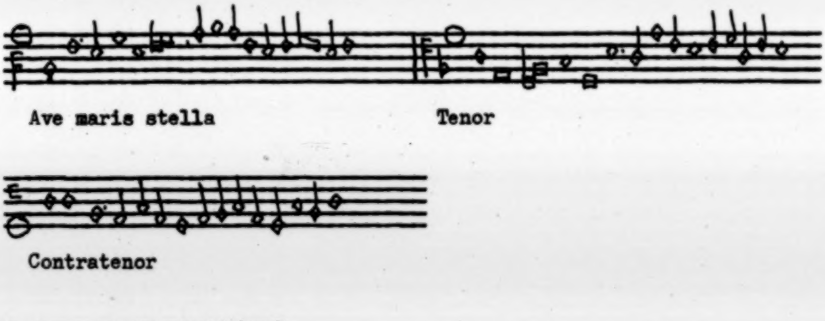
71. Ave maris stella (67)



Ave maris stella

Tenor

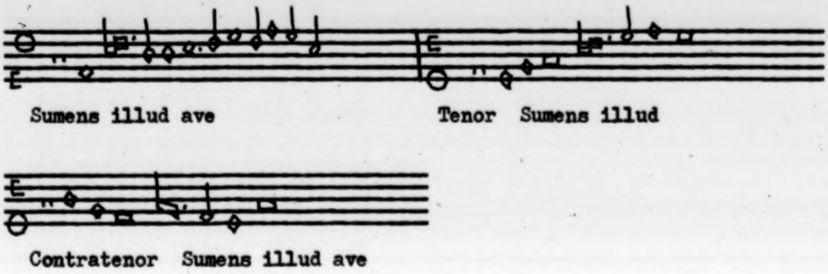
Contratenor

Source: Tr 92, 97'(1450).

Remarks: CF in S, modernized. Full text(1) in S only. Sometimes attributed to Leonel Power.

Modern edition: DTO 53, 78.

72. Ave maris stella (67) **Dunstable**


Sumens illud ave
Tenor Sumens illud
Contratenor Sumens illud ave

Source: F 112bis, 9, Dumstaple.

Remarks: CF in S, modernized. Full text(2 and 4) in S only.

Modern edition: DunsW, 95; WolfH, I, 383-384; WolfS, No. 11.

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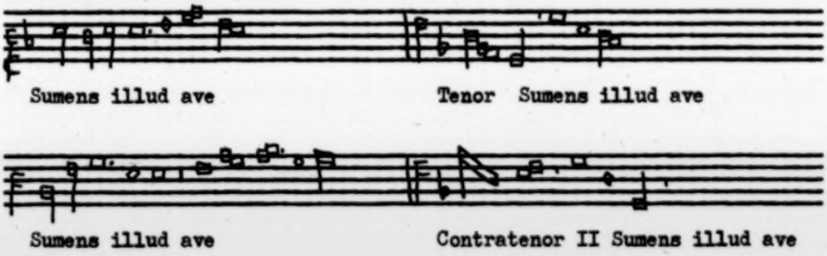
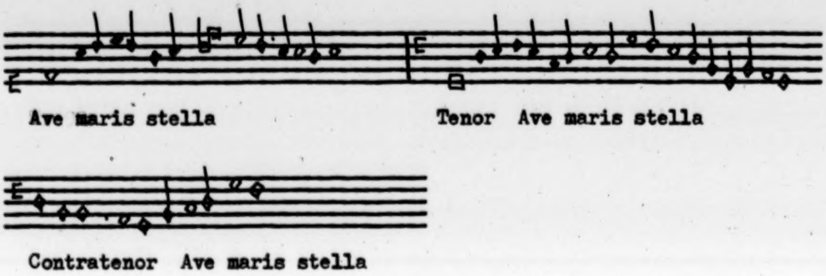
73. Ave maris stella (67)


Sumens illud ave
Tenor Sumens illud ave
Sumens illud ave
Contratenor II Sumens illud ave

Sources: F 112bis, 9'-10; Tr 88, 236'-237(379); Stv, 285.

Remarks: CF in CT I, modernized. Full text(2) in S and CT I in F 112 bis. Full text(1) in S only in Tr 88. Incipit(1) in S only in Stv.

74. Ave maris stella (67)


Ave maris stella
Tenor Ave maris stella
Contratenor Ave maris stella

Sources: Tr 90, 344(1054); Tr 89, 1(508).

Remarks: CF in S, modernized. Full text(1) in S only in Tr 90. Incipit(1) only in all voices in Tr 89. The same music appears in Stv with the text, Ave Katherina. This text is written in the margin of Tr 89, 1.

Modern edition: DTO 53, 79.

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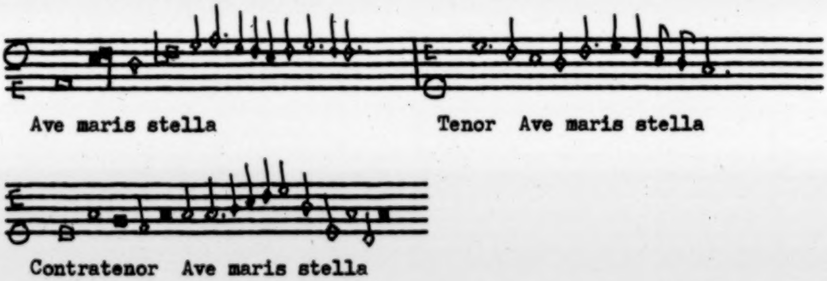
75. Ave maris stella (67)

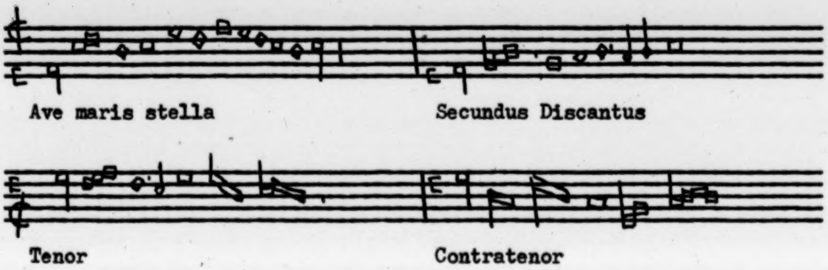

Ave maris stella
Tenor Ave maris stella
Contratenor Ave maris stella

Source: Tr 89, 178'-179(625).

Remarks: CF in S, modernized. Incipit(1) only in all voices.

Modern edition: DTO 53, 80.

76. Ave maris stella (67)


Ave maris stella
Secundus Discantus
Tenor
Contratenor

Source: Tr 93, 377(1853).

Remarks: CF in S, modernized. Full text(1 and 2) in S only.

Modern edition:

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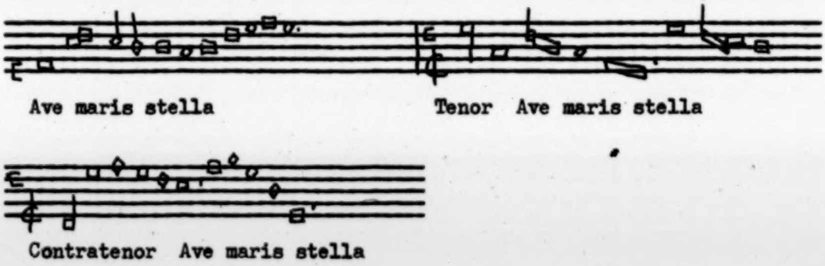
77. Ave maris stella (67)

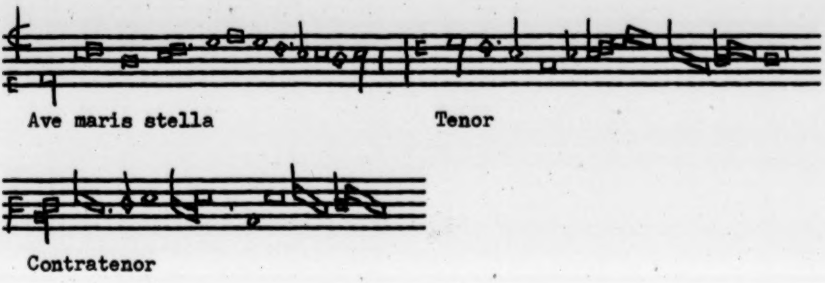

Ave maris stella
Tenor Ave maris stella
Contratenor Ave maris stella

Sources: Tr 90, 364(1077); Stv, 283'.

Remarks: CF in S, modernized. Full text(1) in S only in Tr 90.
Incipit(1) in S only in Stv.

Modern edition: DTO 53, 81.

78. Ave maris stella (67)


Ave maris stella
Tenor
Contratenor

Source: Stv, 283'

Remarks: CF in S, modernized. Incipit(1) in S only.

Modern edition:

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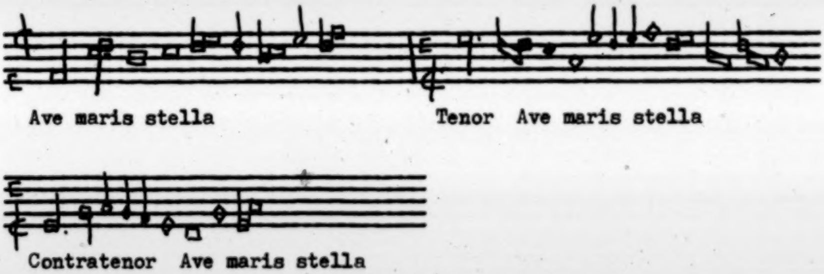
79. Ave maris stella (67)

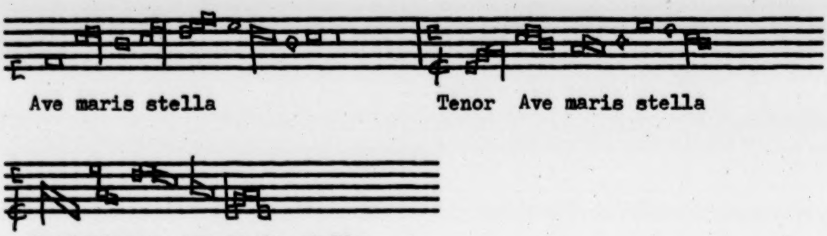

Ave maris stella
Tenor Ave maris stella
Contratenor Ave maris stella

Source: Tr 91, 209(1331).

Remarks: CF in S, modernized. Full text(1) in S only.

Modern edition: DTO 53, 82.

80. Ave maris stella (67)


Ave maris stella
Tenor Ave maris stella
Contratenor Ave maris stella

Source: SP B 80, 183.

Remarks: CF in S, modernized. Full text(1) in S only.

Modern edition: Kan, II, 123.

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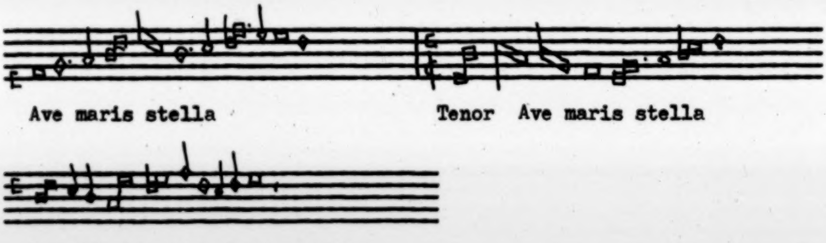
81. Ave maris stella (67)

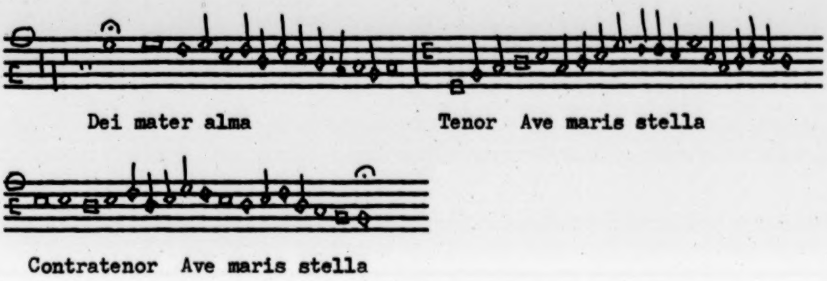

Ave maris stella
Tenor Ave maris stella
Contratenor Ave maris stella

Source: SP B 80, 194.

Remarks: CF in S, modernized. Full text(1) in S only.

Modern edition:

82. Ave maris stella (67)


Dei mater alma
Tenor Ave maris stella
Contratenor Ave maris stella

Sources: MC 871, p. 317(fol. 36); P 676, 93'-94.

Remarks: CF in T for first phrase; in S thereafter, modernized. Full text(1) in T and CT in MC 871. Full text(2) in S only in P 676.

Modern edition:

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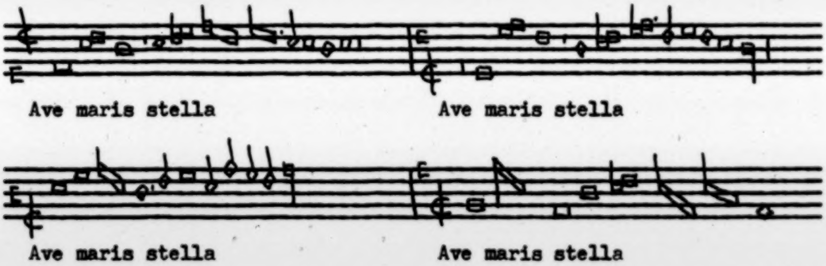
83. Ave maris stella (67) Damianus

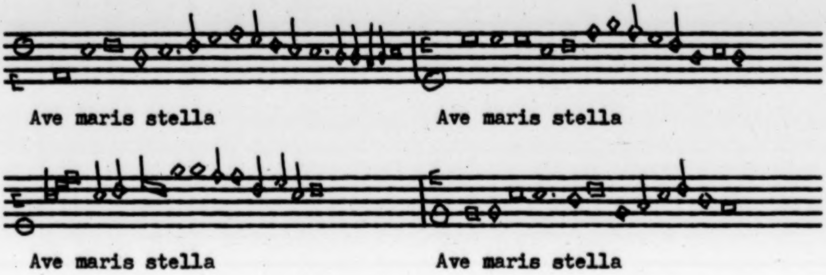

Ave maris stella
Ave maris stella
Ave maris stella
Ave maris stella

Source: MC 871, p. 335(fol. 46), Damianus.

Remarks: CF in S, modernized. Full text(1) in S only.

Modern edition: GerZ, 125-126.

84. Ave maris stella (67)


Ave maris stella
Ave maris stella
Ave maris stella
Ave maris stella

Source: MC 871, p. 336(fol. 46').

Remarks: CF in S, modernized. Full text(1) in S only.

Modern edition: App. II, No. 18.

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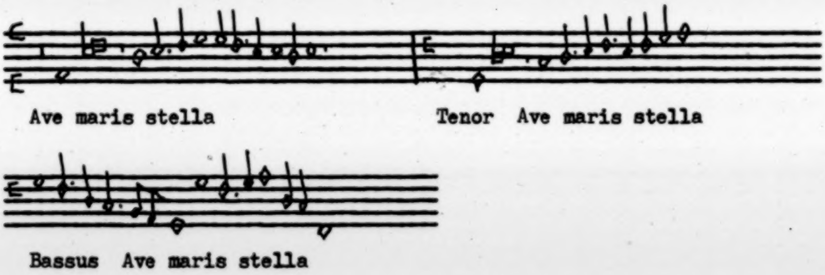
85. Ave maris stella (67)

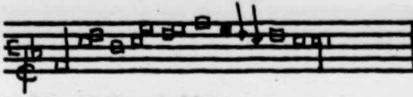

Ave maris stella
Tenor Ave maris stella
Bassus Ave maris stella

Source: P 676, 125'.

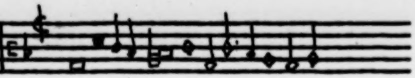
Remarks: CF in S, modernized. Full text(1) in S only.

Modern edition:

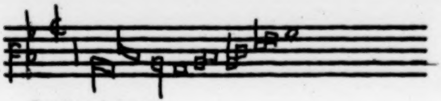
86. Ave maris stella (67)



Ave maris stella



Tenor



Contratenor

Source: FP 27, 46'.

Remarks: CF in S, modernized. Incipit(1) in S only.

Modern edition:

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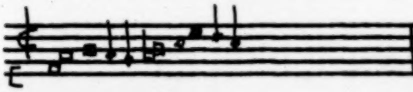
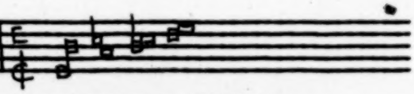
87. Ave maris stella (67)



Sumens illud ave



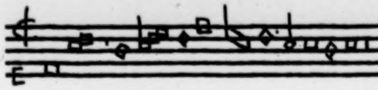
Tenor Sumens illud ave

Source: Ver 759, 65'-66.

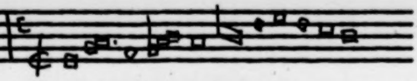
Remarks: CF in T, modernized. Full text(2) in S and T. Superscription, "Contratenor de a faulx bourdon."

Modern edition:

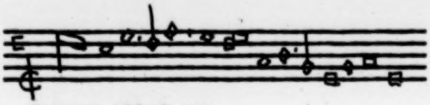
88. Ave maris stella (67)



Sumens illud ave



Tenor Sumens illud ave



Sumens illud ave

__Source__: Ver 759, 66.

__Remarks__: CF in S, modernized. Full text(2) in S and T only.

__Modern edition__:

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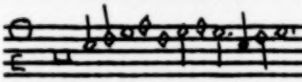
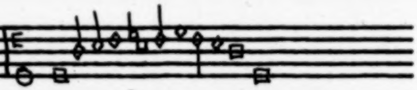
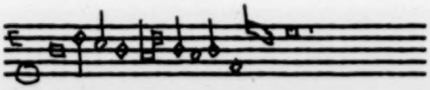
89. Ave maris stella (67)



Sumens illud ave



Tenor Sumens illud ave



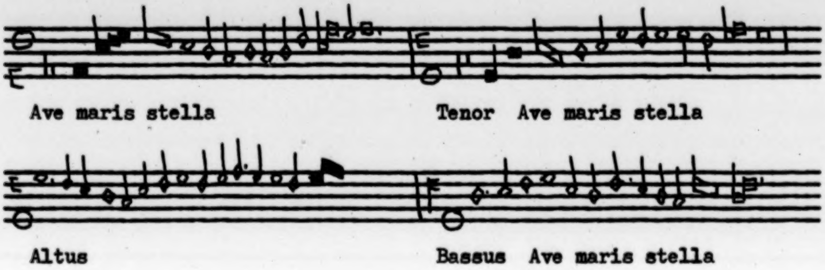
Contratenor Sumens illud ave

__Source__: Ver 758, 59'-60.

__Remarks__: CF in S, modernized. Full text(2) in all voices.

__Modern edition__:

90. Ave maris stella (67) Martini


Ave maris stella
Tenor Ave maris stella
Altus
Bassus Ave maris stella

Sources: Mu 3154, 153', Jo. Martini; Mu 3154, 253'; Ver 758, 58'-59.

Remarks: CF in S, modernized. Full text(1) in S and T in Mu 3154, 153'. No text in Mu 3154, 253'. Full text(2) in all voices in Ver 758.

Modern edition: CW XLVI, 19-20.

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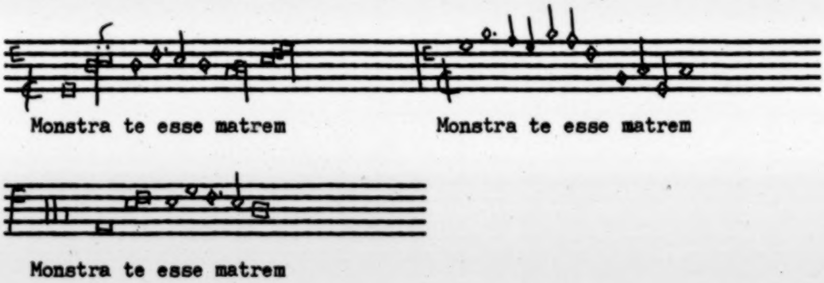
91. Ave maris stella (67) Josquin

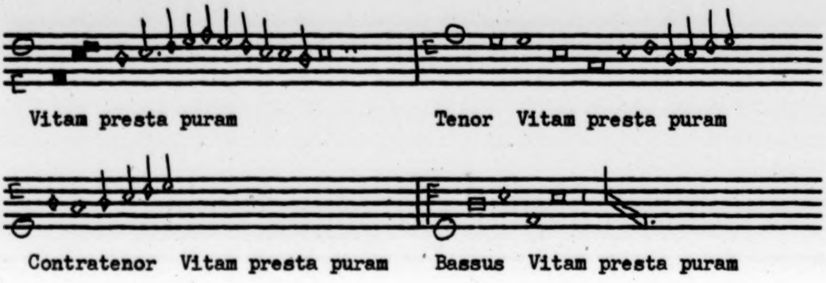

Monstra te esse matrem
Monstra te esse matrem
Monstra te esse matrem

Source: CS 15, 43'-44, Josquin.

Remarks: CF in T, modernized. S is derived canonically from T. Full text(4) in all voices.

Modern edition: OstJ, II, 375-376.

92. Ave maris stella (67)


Vitam presta puram
Tenor Vitam presta puram
Contratenor Vitam presta puram
Bassus Vitam presta puram

Source: CS 15, 44'-45.

Remarks: CF in S, modernized. Full text(6) in all voices.

Modern edition:

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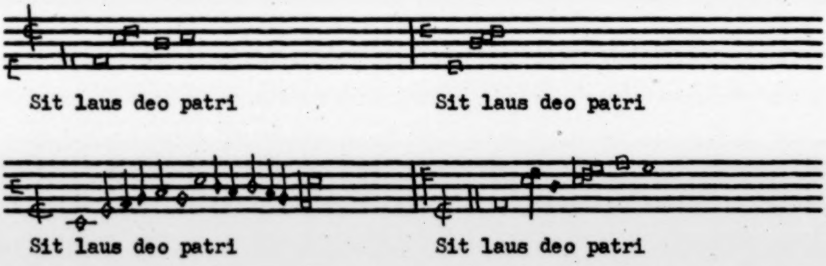
93. Ave maris stella (67)

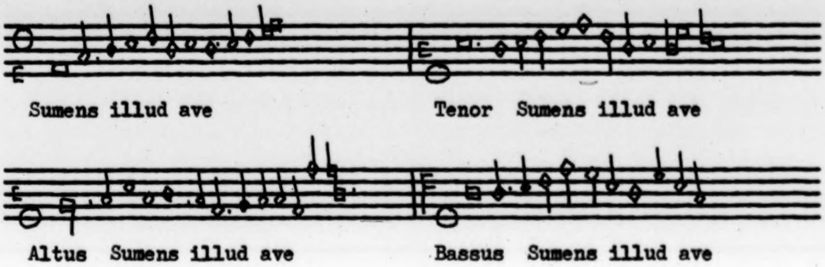

Sit laus deo patri
Sit laus deo patri
Sit laus deo patri
Sit laus deo patri

Source: CS 15, 45'-46.

Remarks: CF in S, modernized. Full text(7) in all voices.

Modern edition:

94. Ave maris stella (67)


Sumens illud ave
Tenor Sumens illud ave
Altus Sumens illud ave
Bassus Sumens illud ave

Source: PC 862, 80'-81.

Remarks: CF in S, modernized. Full text(2) in S only.

Modern edition:

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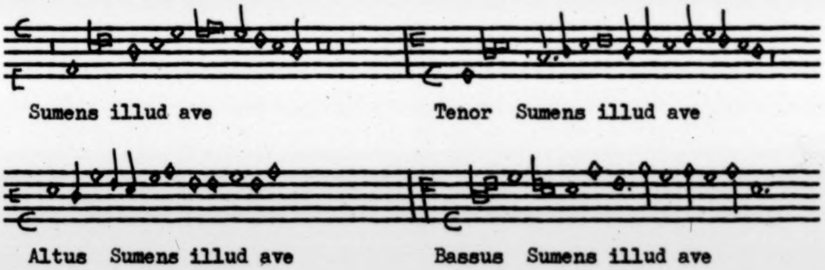
95. Ave maris stella (67)

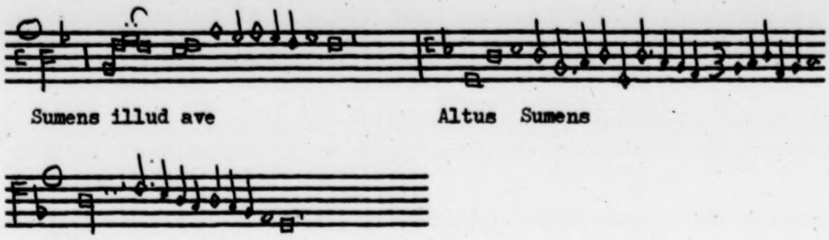

Sumens illud ave
Tenor Sumens illud ave
Altus Sumens illud ave
Bassus Sumens illud ave

Source: PC 862, 81'-82.

Remarks: CF in S, modernized. Full text(2) in S only.

Modern edition:

96. Ave maris stella (67) Agricola


Sumens illud ave
Altus Sumens
Bassus

Source: B 40021, 99', A. A., prima pars.

Remarks: CF in S, modernized. Tenor derived canonically from S. Full text(2) in S only. Incipits(4 and 6) in S. Incipit(2) in A. To be used in alternation with No. 97.

Modern edition: AgriO, 20-21.

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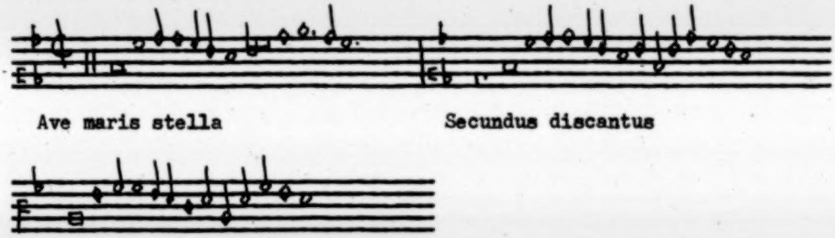
97. Ave maris stella (67) Agricola

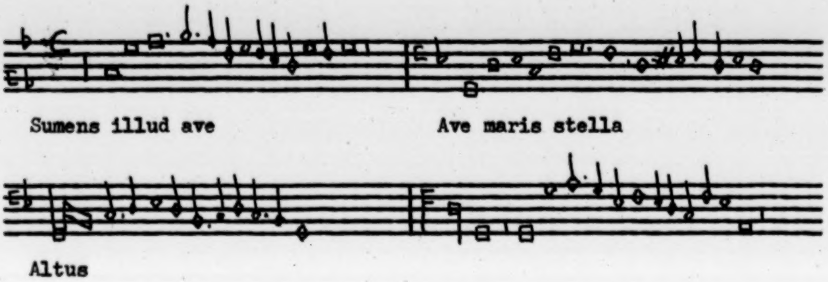

Ave maris stella
Secundus discantus

Source: B 40021, 100, secunda pars.

Remarks: CF in S, modernized. Incipit(1) in S only. To be used in alternation with No. 96.

Modern edition: AgriO, 21-22.

98. Ave maris stella (67)


Sumens illud ave
Ave maris stella
Altus

Source: B 40021, 102'.

Remarks: CF in S, modernized. Full text(2) in S. Full text(1) in T.

Modern edition:

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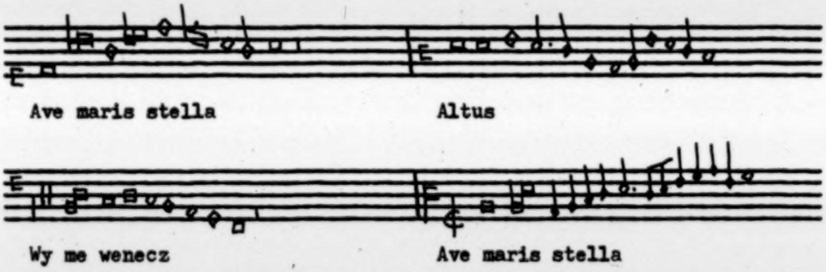
99. Ave maris stella (67) Egidius Rossely

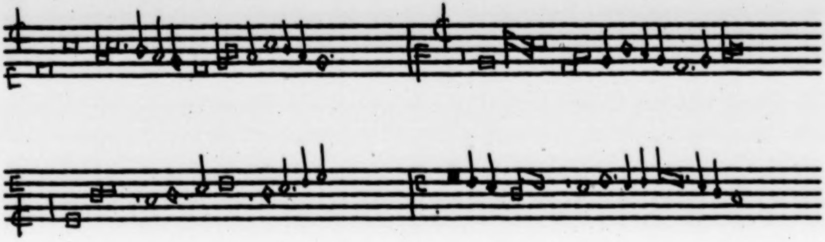

Ave maris stella
Altus
Wy me wenecz
Ave maris stella

Source: Bres 2016, 48, Egidius Rossely.

Remarks: CF in S, modernized. Full text(1) in S only. A second, Czech text is underlaid in full in the tenor.

Modern edition: FeldC, II, 66-67.

100. Ave maris stella (67)



Sources: L Apel, 42'-43; Bres 2016, 85.

Remarks: CF in T, modernized. No text in either source.

Modern edition: GerA, I, 53.

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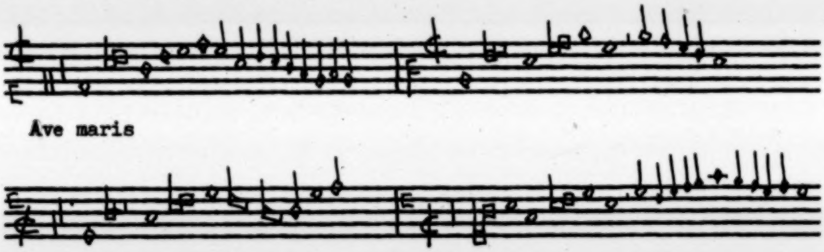
101. Ave maris stella (67)

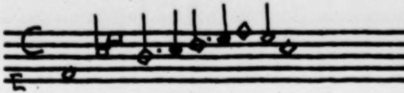


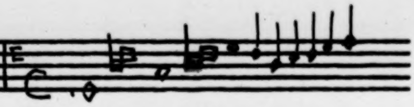
Source: L Apel, 14'-15.

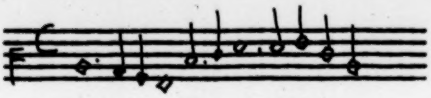
Remarks: CF in T, modernized. Incipit(1) in S only.

Modern edition: GerA, I, 18.

102. Ave maris stella (67*)


Sumens illud ave


Tenor Sumens illud ave


Contratenor Sumens illud ave

Source: Tr 89, 176(621).

Remarks: CF in S, modernized. Full text(2) in S only.

Modern edition: DTO 53, 79.

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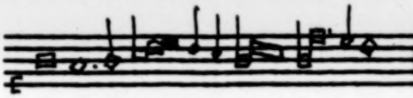
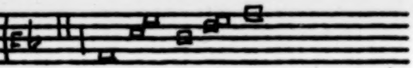
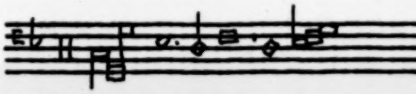
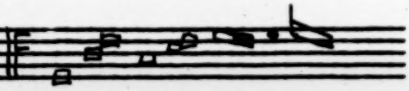
103. Ave maris stella (67*)


Sumens illud ave


Tenor Sumens illud ave


Contratenor primus

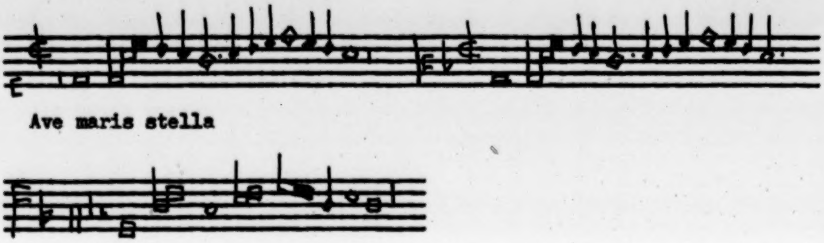

Contratenor secundus

Source: Tr 89, 396'-397(757).

Remarks: CF in T, modernized. Full text(2 and 1) in S only.

Modern edition: DTO 53, 80-81.

104. Ave maris stella (67*) **Hofhaimer**


Ave maris stella

Source: B 40021, 161, Paulus Hoff.

Remarks: CF in T, modernized. Incipit(1) only in S only.

Modern edition: MosPH, Anhang, 5-7.

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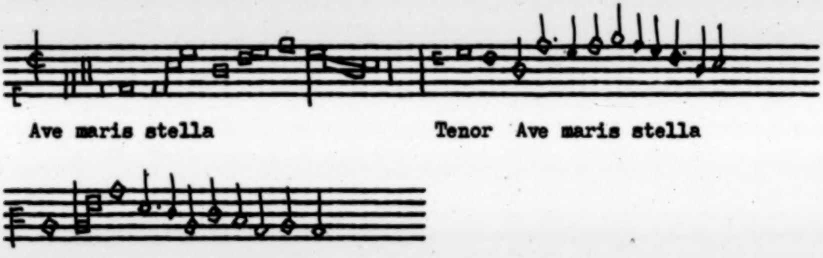
105. Ave maris stella (67*)

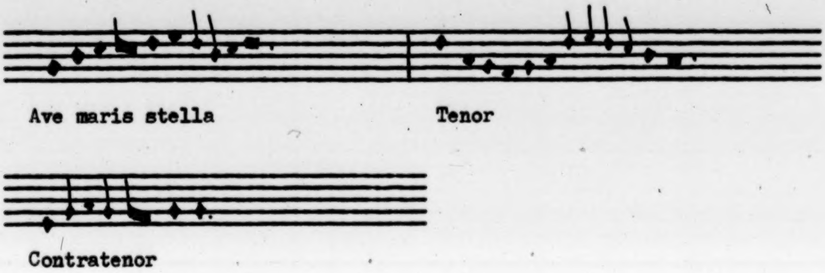

Ave maris stella
Tenor Ave maris stella
Bassus Ave maris stella

Source: Bres 2016, 119'.

Remarks: CF in S, equal values. Full text(1-6) in S only.

Modern edition: FeldC, II, 40-42.

106. Ave maris stella


Ave maris stella
Tenor
Contratenor

Source: Em, 63.

Remarks: Full text(1) in S only. Possibly a contrafacta.

Modern edition:

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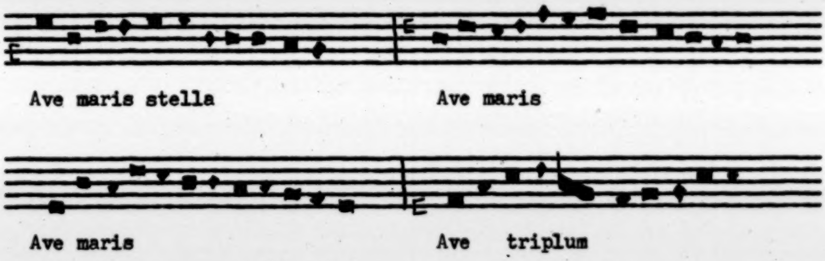
107. Ave maris stella

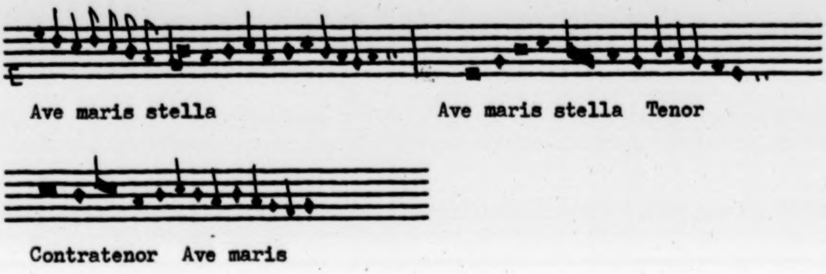

Ave maris stella
Ave maris
Ave maris
Ave triplum

Source: Em, 63.

Remarks: Incipit(1) only in all voices. Possihly a contrafacta.

Modern edition:

108. Ave maris stella


Ave maris stella
Ave maris stella
Tenor
Contratenor
Ave maris

Source: Em, 64.

Remarks: Full text(1) in S only. Possibly a contrafacta.

Modern edition: App. II, No. 2.

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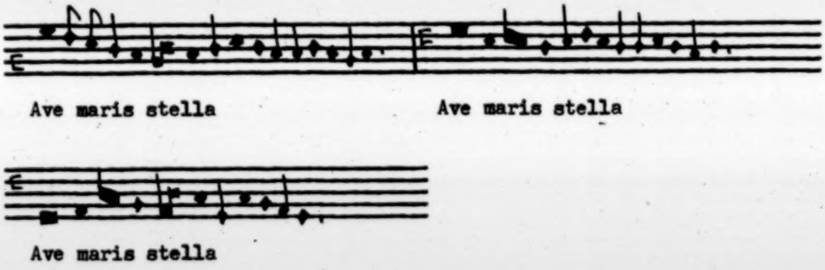
109. Ave maris stella

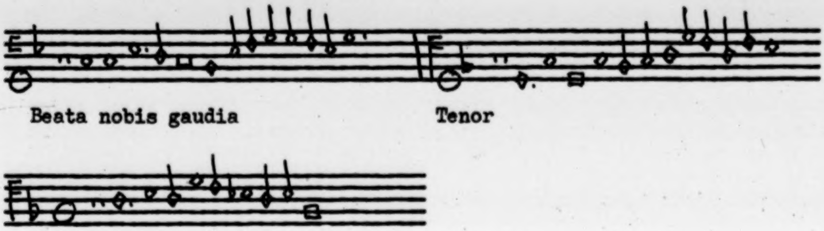

Ave maris stella
Ave maris stella
Ave maris stella

Source: Em, 65.

Remarks: Full text(1) in all voices. Possibly a contrafacta.

Modern edition:

110. Beata nobis gaudia/Anni (4) Binchois


Beata nobis gaudia
Tenor
Contratenor

Source: Tr 92, 90(1441).

Remarks: CF in S, modernized. Full text(1) in S only.

Modern edition: MarM, 191.

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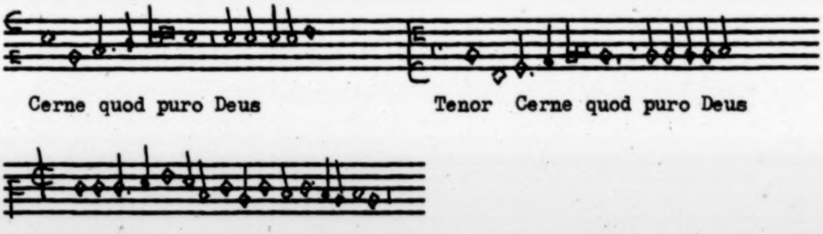
111. Christe cunctorum dominator alme (25)

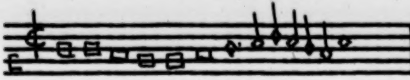

Cerne quod puro Deus
Tenor Cerne quod puro Deus
Contratenor Cerne quod puro Deus

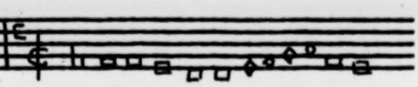
Source: Mi 2269, 3'-4.

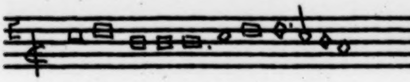
Remarks: CF in S, modernized. Full text(2) in all voices.

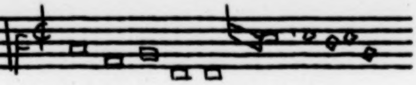
Modern edition: MigA, 12-13.

112. Christe qui lux es et dies (9)


Precamur sancte Domine


Tenor Precamur sancte Domine


Contratenor Precamur sancte


Contratenor Precamur sancte

Source: Mi 2269, I'-1.

Remarks: CF in T, modernized. Full text(2) in S and T only.

Modern edition: MigA, 5-7.

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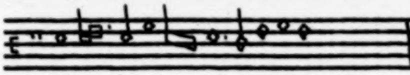
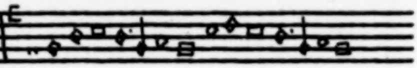
113. Christe qui lux es et dies (9)


Christe qui lux es et dies

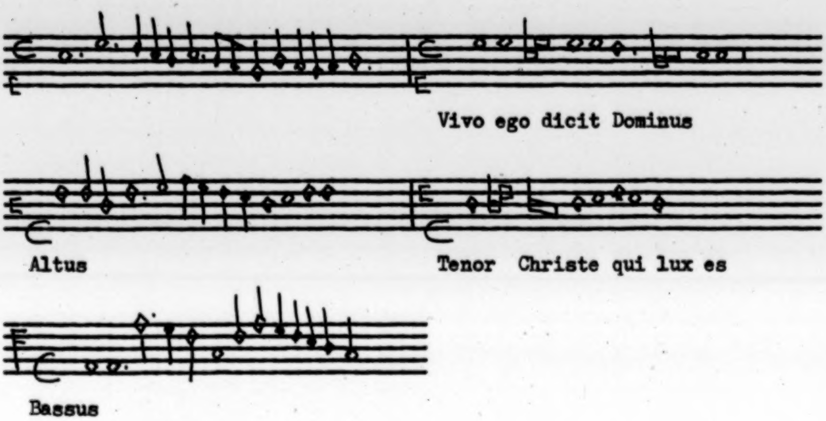

Tenor Christe qui lux.

Source: Em, 85.

Remarks: CF in S, modernized. Incipit(1) in both voices. The setting is a fauxbourdon, although not indicated here.

Modern edition:

114. Christe qui lux es et dies (9)


Vivo ego dicit Dominus
Altus
Tenor Christe qui lux es
Bassus

Source: Bres 2016, 12'.

Remarks: CF in T, equal values. Full hymn text(1) in T only. The secundus discantus has the text and melody of an antiphon for the Second Sunday of Lent.

Modern edition: FeldC, II, 61-62.

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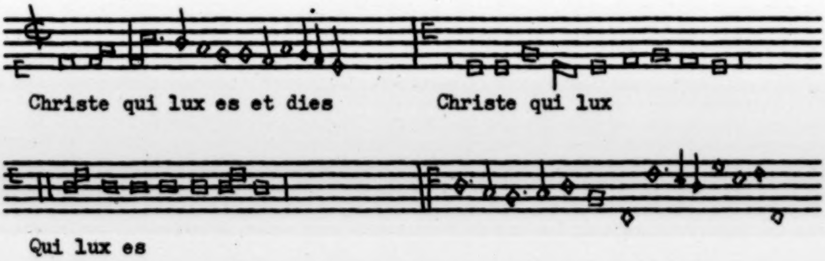
115. Christe qui lux es et dies (9)


Christe qui lux es et dies
Christe qui lux
Qui lux es

Sources: L Apel, 50; L Apel, 255'.

Remarks: CF in T, equal values. Full text(1-7) in S, (1) in A on 50. Full text(1) in S only on 255'. A has an antiphon melody, possibly that of Dominus tamquam.

Modern edition: GerA, I, 56.

116. Christe qui lux es et dies

Source: Ca 32, 161.

Remarks:

Modern edition:

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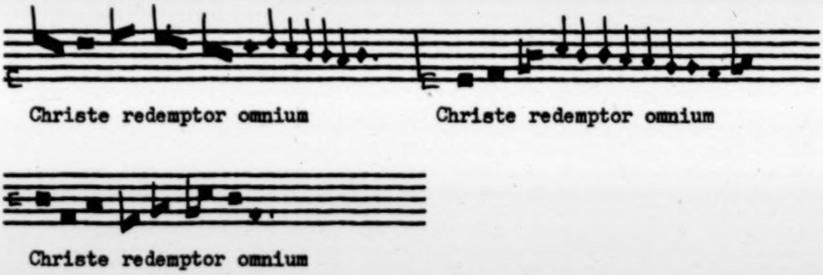
117. Christe redemptor omnium/Conserva (71)

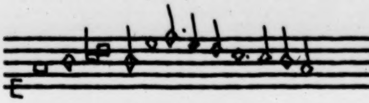

Christe redemptor omnium
Christe redemptor omnium
Christe redemptor omnium

Source: Apt, 14'.

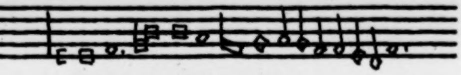
Remarks: CF in CT, modernized. Full text(1) in all voices.

Modern edition: GasM, 56-57; BesV, 20; Kan, II, 10.

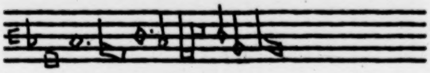
118. Christe redemptor omnium/Conserva (71) Dufay



Beata quoque agmina



Beata quoque agmina



Tenor Beata quoque

Sources: Mod B, 18'-19, Dufay; Q 15, 293', Dufay; Tr 92, 237(1580); Tr 92, 96(1448), Dufay; MC 871, p. 328(fol. 41'); Ver 759, 96'-97; CS 15, 50'-51; Tr 90, 1(781); CS 15, 7'-8, transposed down a fourth.

Remarks: CF in CT, modernized. Full text(2, 4, and 6) in S and CT in Mod B and Q 15. Full text(2) in S and CT in Tr 92. Full text (1) in S only in MC 871. Full text(2) in all voices in CS 15, 50'-51. Tr 90 and CS 15, 7'-8, have the text Christe redemptor omnium/Ex Patre. Full text(1) in S only in Tr 90. Full text(6) in all voices in CS 15. No text in Ver 759.

Modern edition: DufayO, 58-59; DTO 14-15, 160; DezM, No. 3; CW XLIX, No. 17; Kan, II, 14.

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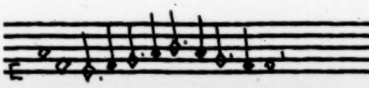
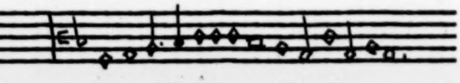
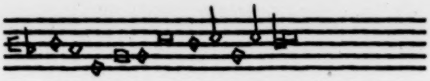
119. Christe redemptor omnium/Conserva (71)



Christe redemptor omnium



Tenor Christe redemptor



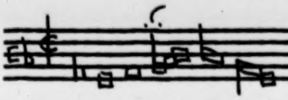
Contratenor Christe redemptor

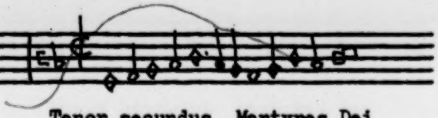
Source: MC 871, p. 294(fol. 24').

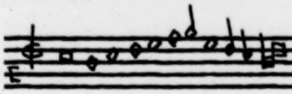
Remarks: CF in T, modernized. Full text(1) in S only.

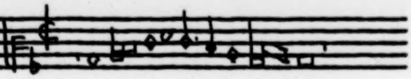
Modern edition:

120. Christe redemptor omnium/Conserva (71)


Martyres Dei incliti


Tenor secundus Martyres Dei


Contratenor Martyres Dei


Bassus Martyres Dei incliti

Source: CS 15, 51'-52.

Remarks: CF in T I, modernized. S derived canonically from T I. Full text(4) in all voices.

Modern edition:

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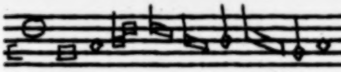
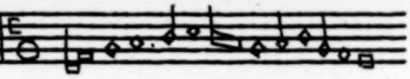
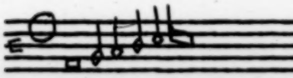
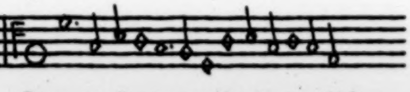
121. Christe redemptor omnium/Conserva (71)


Gentem auferte perfidam


Tenor Gentem auferte perfidam


Contratenor Gentem auferte

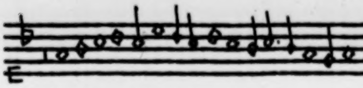

Bassus Gentem auferte perfidam

Source: CS 15, 52'-53.

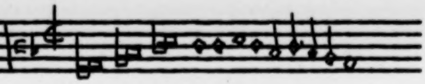
Remarks: CF in S, modernized. Full text(6) in all voices.

Modern edition:

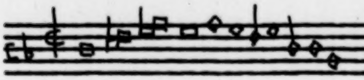
122. Christe redemptor omnium/Conserva (71)



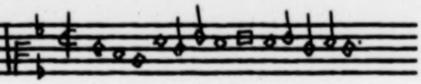
Beata quoque agmina



Tenor Beata quoque agmina



Altus Beata quoque agmina



Bassus Beata quoque agmina

Source: PC 862, 82'-83.

Remarks: CF in S, modernized. Full text(2) in S and T only.

Modern edition:

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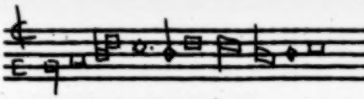
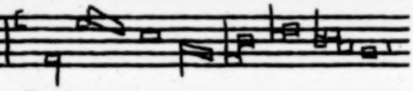
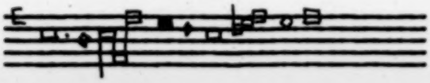
123. Christe redemptor omnium/Conserva (71)



Beata quoque agmina



Tenor



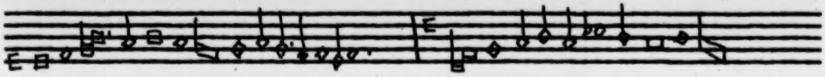
Contratenor

Source: Stv, 281'.

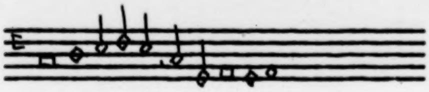
Remarks: CF in S, modernized. Full text(2, 4, and 6) in S only.

Modern edition:

124. Christe redemptor omnium/Ex Patre (71) Dufay



Tu lumen tu splendor Patris Tenor Tu lumen



Contratenor sine faulx bourdon

Sources: with CT: Mod B, 4'-5, Dufay; without CT: Q 15, 287', Dufay; Q 15, 293, Dufay; Tr 92, 134(1493), Dufay; MC 871, p. 295(fol. 25); CS 15, 5'-6; SP B 80, 182.

Remarks: CF in S, modernized. Full text(2, 4, and 6) in S only in Mod B and Q 15, 287'. Full text(2) in S only in Tr 92 and MC 871. Full text(2) in all voices in CS 15. SP B 80 and Q 15, 293 have text Christe redemptor omnium/Conserva underlaid. Full text(1) in S only in SP B 80. Full text (2, 4, and 6) in S only in Q 15, 293.

Modern edition: DufayO, 40-42; DTO 14-15, 160; CW XLIX, No. 2.

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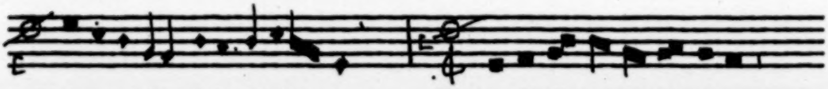
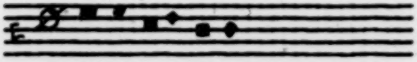
125. Christe redemptor omnium/Ex Patre (71) Lymburgia



Christe redemptor omnium Tenor Christe redemptor omnium



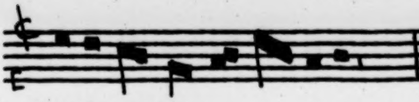
Contratenor Christe redemptor

Source: Q 15, 286'-287, Lymburgia.

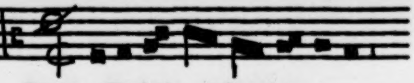
Remarks: CF in T, equal values. Full text(1 and 2) in S and T only. To be used with Nos. 126 and 127.

Modern edition: Kan, II, 28.

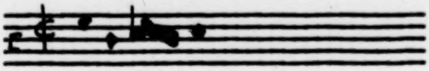
126. Christe redemptor omnium/Ex Patre (71) Lymburgia



Memento salutis



Tenor Christe redemptor



Contratenor Memento salutis

Source: Q 15, 286'-287, Lymburgia.

Remarks: CF in T, equal values. Full text(3 and 4) in S. T is the same as that for No. 125 and is copied only once with the text of No. 125. To be used with Nos. 125 and 127.

Modern edition: Kan, II, 28.

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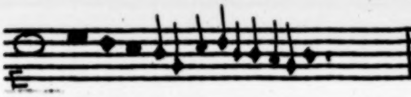
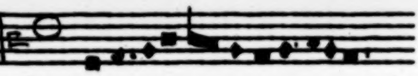
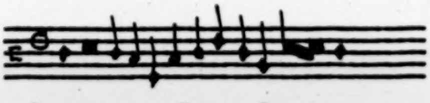
127. Christe redemptor omnium/Ex Patre (71) Lymburgia



Hunc celum terra



Tenor Hunc celum terra



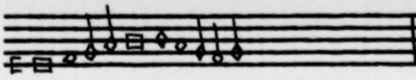
Contratenor Hunc celum terra

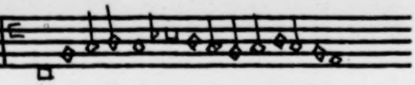
Source: Q 15, 286'-287, Lymburgia.

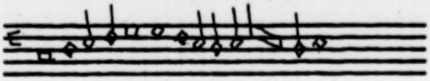
Remarks: CF in T, modernized. Full text(5 and 6) in S and T only.

Modern edition: Kan, II, 28.

128. Christe redemptor omnium/Ex Patre (71) Janue


Tu lumen tu splendor Patris


Tenor Tu lumen tu splendor


Contratenor Tu lumen tu splendor

Source: F 112bis, 5'-6, A. Jan.

Remarks: CF in S, modernized. Full text(2) in S only.

Modern edition:

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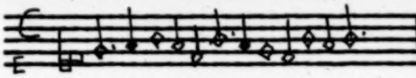
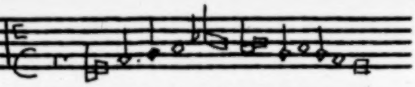
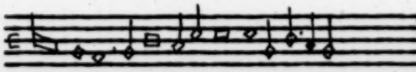
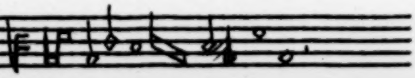
129. Christe redemptor omnium/Ex Patre (71) Gaffurius


Christe redemptor omnium


Tenor Christe redemptor omnium


Altus Christe redemptor omnium

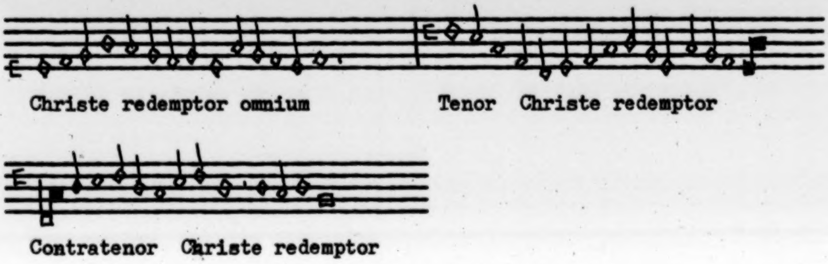

Bassus Christe redemptor omnium

Source: MC 871, p. 329(fol. 42), Franchinus Gafforus.

Remarks: CF in S, modernized. Full text(1) in S and T only

Modern edition: Kan, II, 198.

130. Christe redemptor omnium/Ex Patre (71)


Christe redemptor omnium
Tenor Christe redemptor
Contratenor Christe redemptor

Source: MC 871, p. 308(fol. 31').

Remarks: CF in S, modernized. Full text(1) in S only.

Modern edition:

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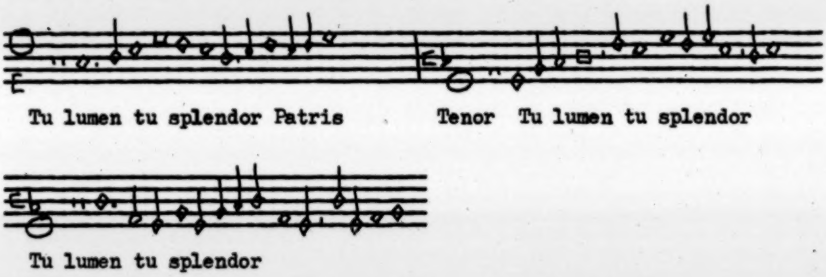
131. Christe redemptor omnium/Ex Patre (71)

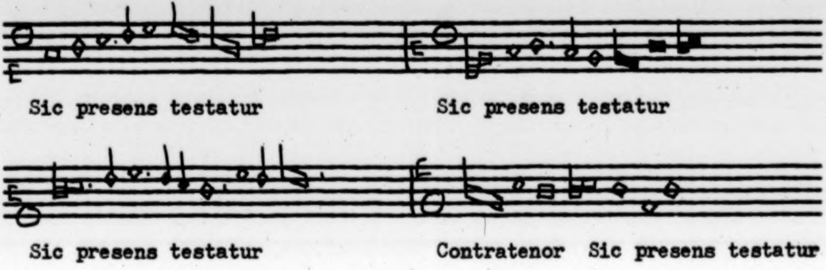

Tu lumen tu splendor Patris
Tenor Tu lumen tu splendor
Tu lumen tu splendor

Source: Ver 759, 61.

Remarks: CF in S, modernized. Full text(2) in S and T only.

Modern edition:

132. Christe redemptor omnium/Ex Patre (71)


Sic presens testatur
Sic presens testatur
Sic presens testatur
Contratenor Sic presens testatur

Source: CS 15, 6'-7; Ver 759, 96'-97.

Remarks: CF in S, modernized. Full text(4) in all voices in CS 15.
No text in Ver 759.

Modern edition:

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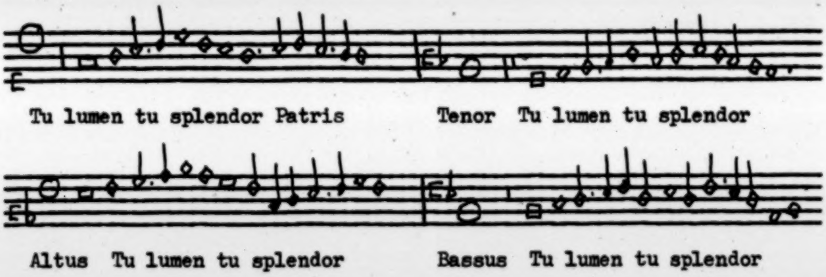
133. Christe redemptor omnium/Ex Patre (71)

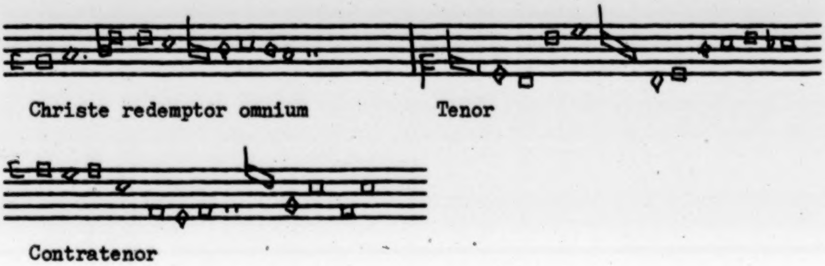

Tu lumen tu splendor Patris
Tenor Tu lumen tu splendor
Altus Tu lumen tu splendor
Bassus Tu lumen tu splendor

Source: PC 862, 73'-74.

Remarks: CF in S, modernized. Full text(2) in all voices.

Modern edition: App. II, No. 27.

134. Christe redemptor omnium/Ex Patre (71)


Christe redemptor omnium
Tenor
Contratenor

Source: Tr 92, 138(1501).

Remarks: CF in S, modernized. Full text(1) in S only.

Modern edition: DTO 53, 84.

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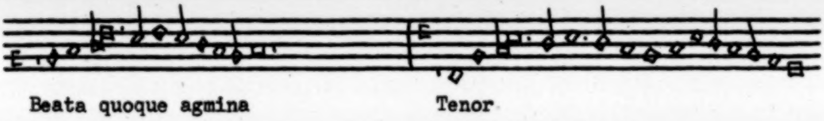
135. Christe redemptor omnium/ Conserva-Ex Patre (71)

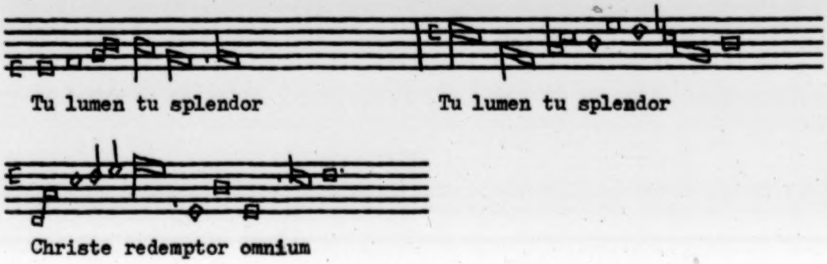

Beata quoque agmina
Tenor

Source: Tr 88, 22(362).

Remarks: CF in S, modernized. Full text(2) of Christe redemptor omnium/Conserva in S only. Text of Christe redemptor omnium/ Ex Patre is on the space remaining below the music. The setting is a fauxbourdon, although this is not indicated on the page.

Modern edition: DTO 53, 82.

136. Christe redemptor omnium/Ex Patre-Conserva (71)


Tu lumen tu splendor
Tu lumen tu splendor
Christe redemptor omnium

Source: Tr 88, 374(481).

Remarks: CF in S, modernized. Full text of *Christe redemptor omnium/ Ex Patre* in S(2) and T(2, 4, and 6). Incipit *Christe redemptor omnium* in all voices. Text of *Christe redemptor omnium/ Conserva* is written in the top margin.

Modern edition: DTO 53, 82-83.

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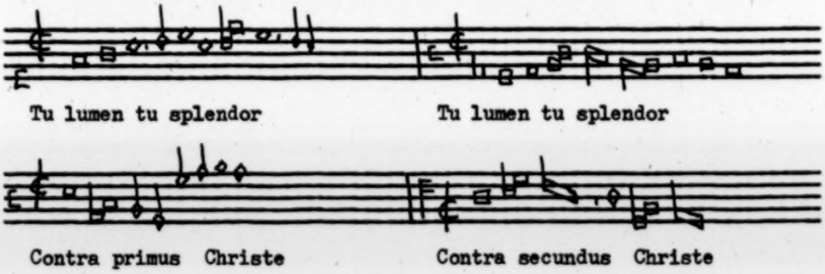
137. Christe redemptor omnium/Ex Patre-Conserva . (71)

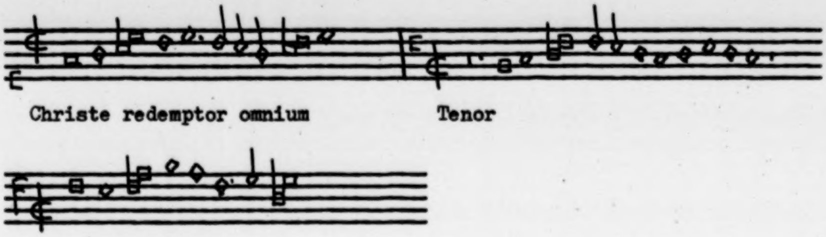

Tu lumen tu splendor
Tu lumen tu splendor
Contra primus Christe
Contra secundus Christe

Source: Tr 89, 340'-341(721).

Remarks: CF in T, equal values. Full text(2) of *Christe redemptor omnium/Ex Patre* in S and T only. Incipit *Christe redemptor omnium* in S, CT I and CT II. Text of *Christe redemptor omnium/Conserva* is written in the margin.

Modern edition: DTO 53, 83.

138. Christe redemptor omnium (71)


Christe redemptor omnium
Tenor
Bassus Contratenor

Source: Tr 89, 341'(722).

Remarks: CF in T, modernized. Incipit Christe redemptor omnium in S only. This could be a setting of either text beginning with these three words.

Modern edition: DTO 53, 84.

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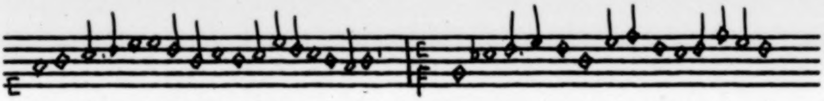
139. Christe redemptor omnium (71)

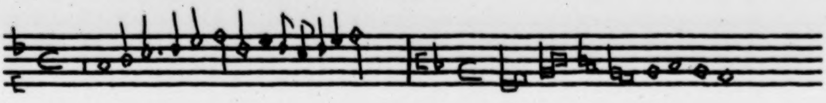

Christe redemptor omnium
Tenor

Source: Per, No. 162.

Remarks: CF in S, modernized. Incipit Christe redemptor omnium in S only. This could be a setting of either text beginning with these three words. The setting is a fauxbourdon, although this is not indicated.

Modern edition:

140. Christe redemptor omnium (71)



Source: Ver 759, 96'.

Remarks: CF in T, equal values. No text. Identification of the text made through melodic usage and the presence of two other textless settings in the same opening that have concordances containing this text.

Modern edition:

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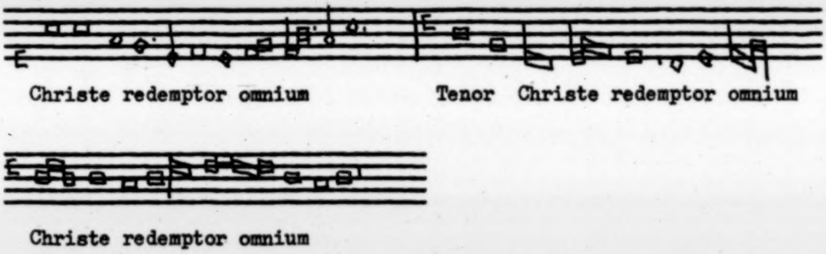
141. Christe redemptor omnium/ Conserva (116_3)

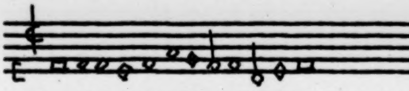

Christe redemptor omnium
Tenor Christe redemptor omnium
Christe redemptor omnium

Source: Tr 93, 366(1832).

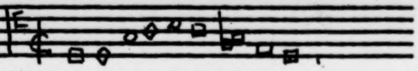
Remarks: CF in CT, equal values. Full text in S(1) and CT(1, 3, 5, and 7) only. Incipit Omnes superni ordines in S. The melody is commonly associated with the text Omnes superni, possibly indicating that the setting was conceived for use with this latter text. See No. 358.

Modern edition:

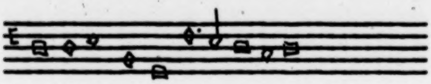
142. Christe redemptor omnium/Ex Patre (503)



Christe redemptor omnium



Tenor



Christe redemptor omnium

Source: Tr 93, 379'(1858).

Remarks: CF in S, modernized. Full text(1) in S only. The text Veni redemptor gentium is also underlaid in full in S. The melody is commonly associated with the latter text, and this musical setting is found with that text in two other sources. See No. 552.

Modern edition:

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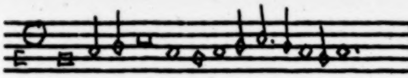
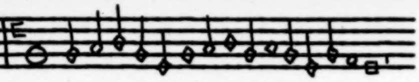
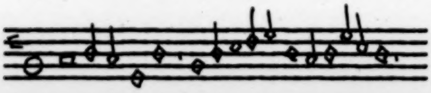
143. Christe redemptor omnium/Conserva



Beata quoque agmina



Tenor Beata quoque agmina



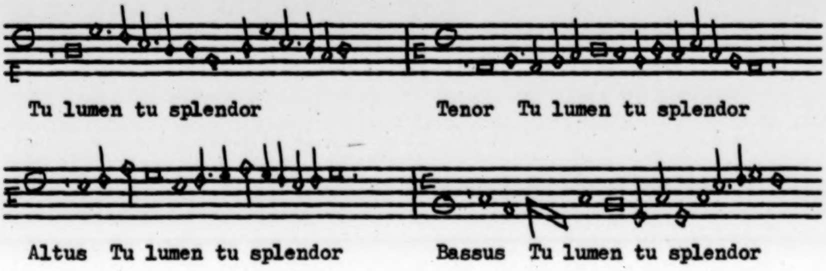
Contratenor Beata quoque agmina

Source: Ver 759, 66'.

Remarks: Full text(2) in S and T only.

Modern edition:

144. Christe redemptor omnium/Ex Patre


Tu lumen tu splendor
Tenor Tu lumen tu splendor
Altus Tu lumen tu splendor
Bassus Tu lumen tu splendor

Sources: Ver 758, 49'-50; Ver 759, 76'-77.

Remarks: Full text(2) in all voices in both. S of Ver 759 also has strophes 4 and 6 underlaid. The same music is found in Ver 758, 61'-62, with a text for St. Lucy. See No. 585.

Modern edition:

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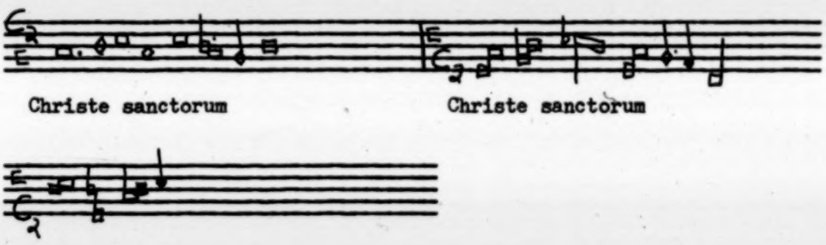
145. Christe sanctorum decus angelorum (423)


Christe sanctorum
Christe sanctorum

Source: Glog, No. 177.

Remarks: CF in S, modernized. Full text(1) in S and T only. The same music is found in Mu 3225 with the text, Vita sanctorum. See No. 579.

Modern edition:

146. Clarum decus jejunii

Source: Ca 32, 218'.

Remarks:

Modern edition:

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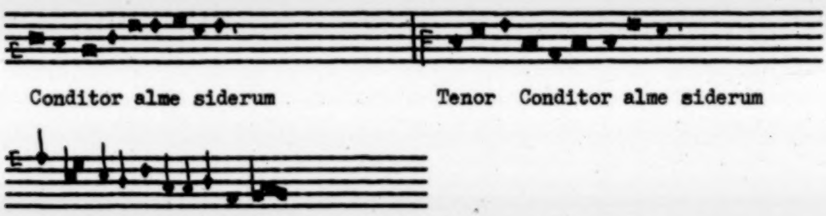
147. Conditor alme siderum (23_2)


Conditor alme siderum
Tenor Conditor alme siderum

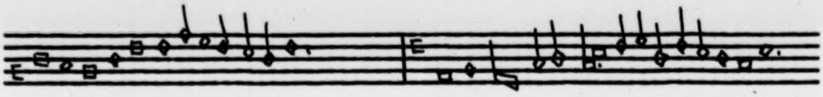
Contratenor

Source: Apt, 14'.

Remarks: CF in S, modernized. Full text(1) in S and T only.

Modern edition: GasM, 57-58; Kan, II, 11.

148. Conditor alme siderum (23_2) Dufay



Qui condolens interitu Tenor Qui condolens a faulx bourdon

Sources: Mod B, 4, Dufay; Q 15, 285'-286, Dufay; Tr 92, 61(1416), Dufay; Em, 85'; CS 15, 4'.

Remarks: CF in S, modernized. Full text(2, 4, and 6) in S only in Mod B and Q 15. Full text(2) in S only in Tr 92. Full text(1) in S only in Em. Full text(6) in all voices in CS 15.

Modern edition: DufayO, 39; DTO 14-15, 161; CW XLIX, No. 1; BesM, 201.

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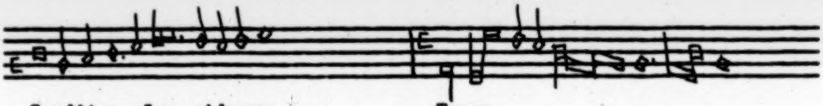
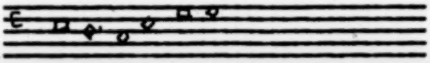
149. Conditor alme siderum (23_2)



Conditor alme siderum Tenor



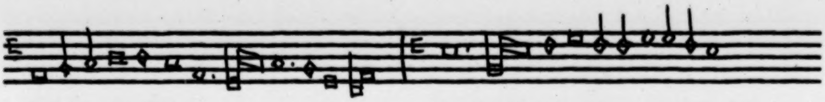
Contratenor Conditor alme siderum

Source: Tr 87, 219'-220(164).

Remarks: CF in CT, modernized. Full text(1) in S and CT. CT is used as S of No. 150.

Modern edition: Kan, II, 62.

150. Conditor alme siderum (23_2)



Tenor Conditor

Contratenor super tenore iam stantem

Source: Tr 87, 219'-220(omitted from DTO inventory).

Remarks: S is derived from CT of No. 149 by the following canon: "Accipe contratenorem precedentum super tenorum sequentem in dyapason et habebis motetum." CF in S, modernized. Full text in S only.

Modern edition: Kan, II, 62.

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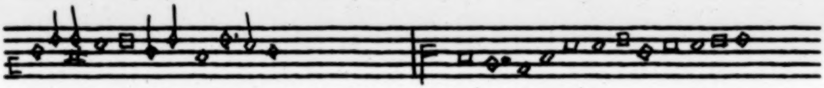
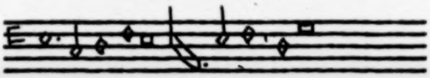
151. Conditor alme siderum (23_2)



Conditor alme siderum

Tenor Conditor alme siderum



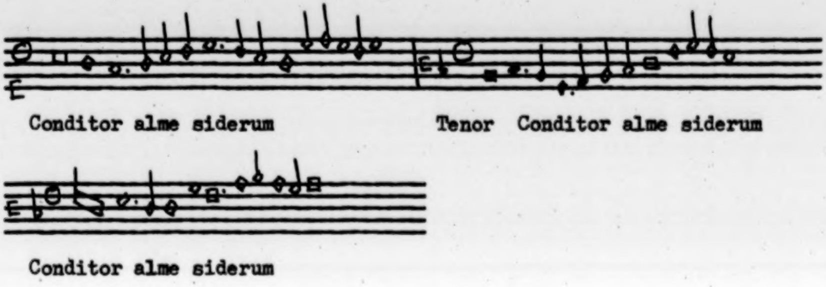
Contratenor

Source: Tr 87, 220(165).

Remarks: CF in T, modernized. Full text(1) in S and T only.

Modern edition: Kan, II, 62.

152. Conditor alme siderum (23_2)


Conditor alme siderum
Tenor Conditor alme siderum
Conditor alme siderum

Source: SP B 80, 181'.

Remarks: CF in S, modernized. Full text(1) in S only.

Modern edition:

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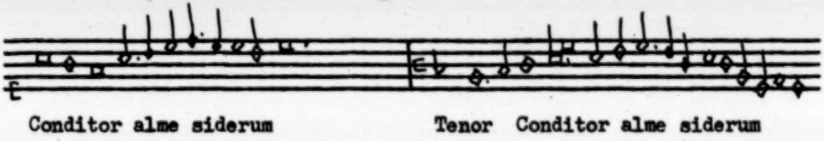
153. Conditor alme siderum (23_2)

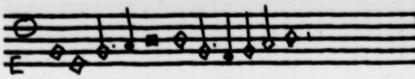

Conditor alme siderum
Tenor Conditor alme siderum

Source: MC 871, pp. 292'-293(fol. 23'-24).

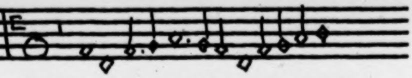
Remarks: CF in S, modernized. Full text(1) in both voices.

Modern edition:

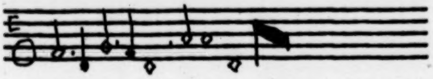
154. Conditor alme siderum (23$_2$)



Qui condolens interitu



Tenor Qui condolens interitu



Contratenor Qui condolens interitu

Source: Ver 759, 60'.

Remarks: CF in S, modernized. Full text(2) in S and T only.

Modern edition: App. II, No. 19.

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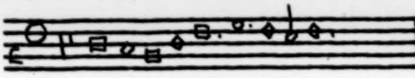
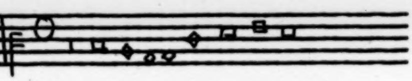
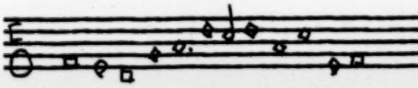
155. Conditor alme siderum (23$_2$)



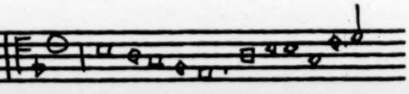
Qui condolens interitu



Tenor Qui condolens interitu



Contra Qui condolens interitu



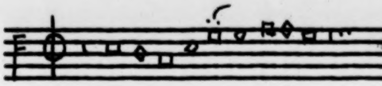
Bassus Qui condolens interitu

Source: Ver 758, 48'-49.

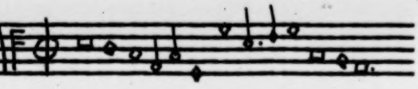
Remarks: CF in S, modernized. Full text(2) in all voices.

Modern edition: App. II, No. 22.

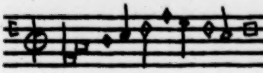
156. Conditor alme siderum (23_2)



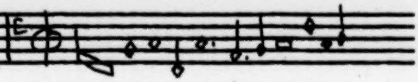
Qui condolens interitu



Bassus Qui condolens interitu



Qui condolens interitu



Contratenor secundus Qui

Source: CS 15, 2'-3.

Remarks: CF in T, modernized. S derived canonically from T. Full text(2) in all voices.

Modern edition:

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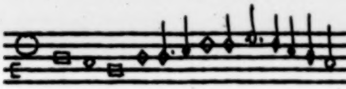
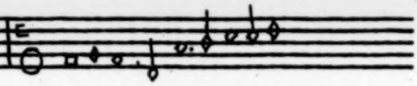
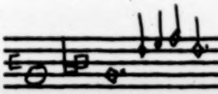
157. Conditor alme siderum (23_2)



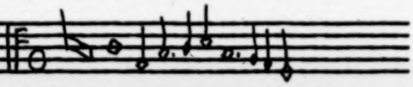
Cuius forti potentie



Tenor Cuius forti potentie



Contratenor Cuius forti



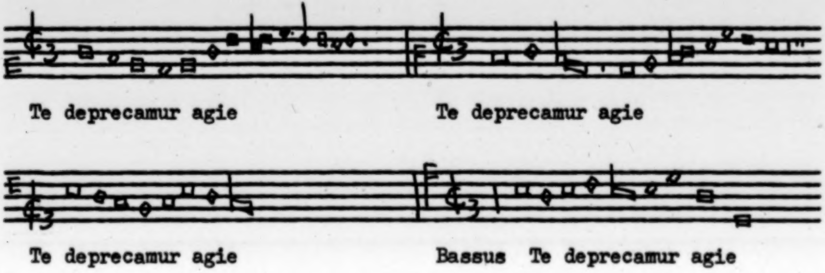
Bassus Cuius forti potentie

Source: CS 15, 3'-4.

Remarks: CF in S, modernized. Full text(4) in all voices.

Modern edition:

158. Conditor alme siderum (23_2)


Te deprecamur agie
Te deprecamur agie
Te deprecamur agie
Bassus Te deprecamur agie

Source: CS 15, 4'-5.

Remarks: CF in S, modernized. Full text(6) in all voices.

Modern edition:

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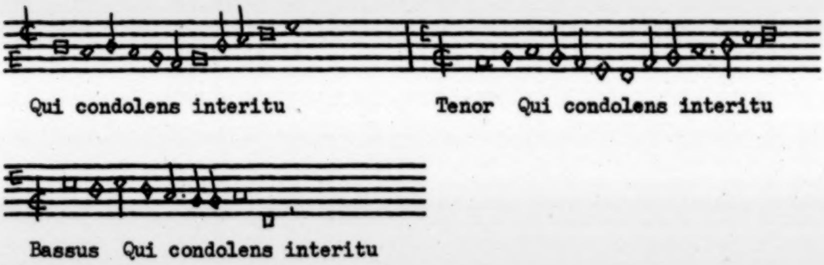
159. Conditor alme siderum (23_2)

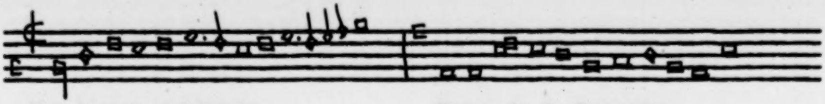

Qui condolens interitu
Tenor Qui condolens interitu
Bassus Qui condolens interitu

Source: PC 862, 73.

Remarks: CF in S, modernized. Full text(2) in all voices.

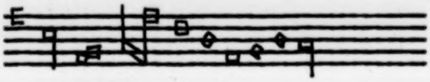
Modern edition: App. II, No. 26.

160. Confessor Dei lucidus (752)



Nam ipsius suffragia

Tenor de S. Procopio



Contratenor

Source: Stv, 259.

Remarks: CF in S, modernized. Full text(2, 4, 6, and 8) in S only.

Modern edition: SmiM, 126-127.

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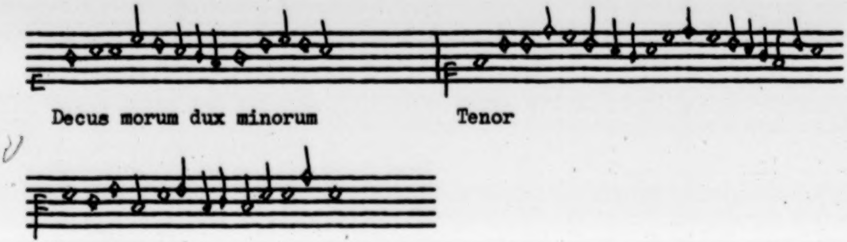
161. Cultor Dei memento

Source: Ca 32, 286'.

Remarks:

Modern edition:

162. Decus morum dux minorum (754)


Decus morum dux minorum
Tenor
Contratenor

Source: Per, No. 160.

Remarks: CF in S, modernized. Incipit(1) in S only.

Modern edition:

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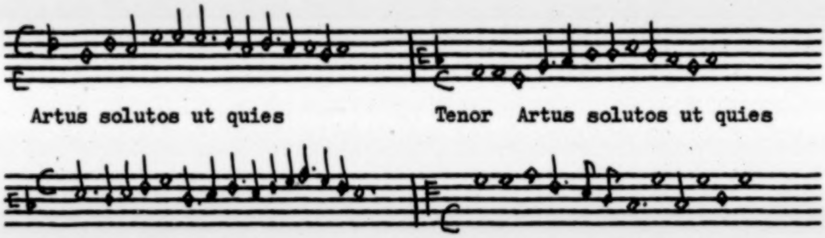
163. Deus creator omnium (8)

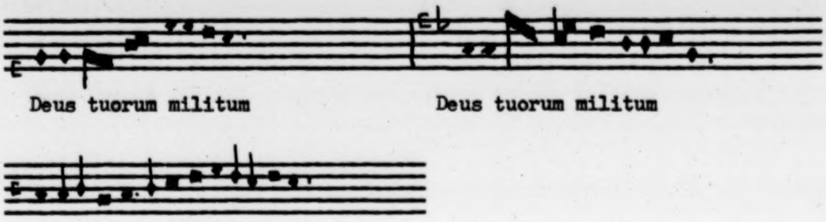

Artus solutos ut quies
Tenor Artus solutos ut quies
Artus solutus ut quies
Artus solutos ut quies

Source: Mi 2269, 4'-5.

Remarks: CF in S, modernized. Full text(2) in S and T only.

Modern edition: MigA, 14-15.

164. Deus tuorum militum (115)


Deus tuorum militum
Deus tuorum militum
Deus tuorum militum

Source: Apt, 15'-16.

Remarks: CF in S, modernized. Full text(1) in all voices.

Modern edition: GasM, 61-62.

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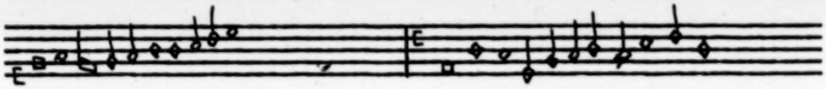
165. Deus tuorum militum (115) Dufay

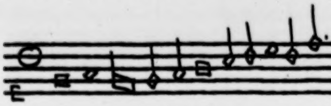

Hic nempe mundi gaudia
Tenor au faulx bourdon Hic nempe

Sources: Mod B, 22', Dufay; Q 15, 296, Dufay.

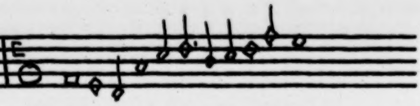
Remarks: CF in S, modernized. Full text(2 and 4) in S only in both.
The same music is found with the text Jesu corona virginum.
See No.293 . Nos. 166 and 167 are based on this setting.

Modern edition: DufayO, 66; CW XLIX, No. 19.

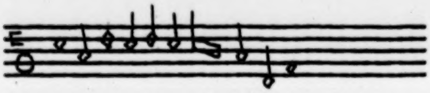
166. Deus tuorum militum (115)



Deus tuorum militum



Tenor Deus tuorum militum



Contratenor Deus tuorum militum

Source: SP B 80, 187'.

Remarks: CF in S, modernized. Full text(1) in S only. This setting uses Dufay's superius and two new lower parts. See No. 165.

Modern edition: DufayO, 145; CW XLIX, Anhang, No. 5a.

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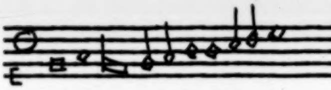
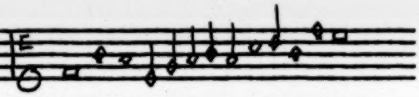
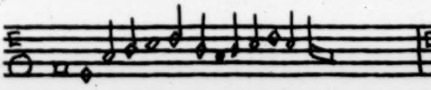
167. Deus tuorum militum (115)



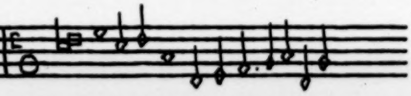
Hic nempe mundi gaudia



Tenor Hic nempe mundi gaudia



Tenor Hic nempe mundi gaudia



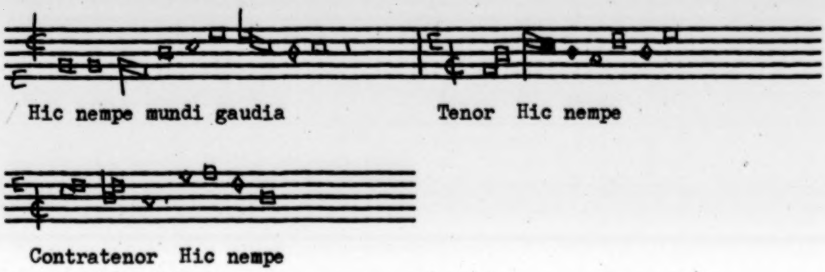
Contratenor Hic nempe mundi

Source: CS 15, 56'-57.

Remarks: CF in S, modernized. Full text(2) in all voices. May be performed either a 3 or a fauxbourdon, although this is not indicated in the source. The setting a fauxbourdon is Dufay's, the a 3 uses his superius with two new lower parts. See No. 165.

Modern edition: DufayO, 144; CW XLIX, Anhang, No. 5b.

168. Deus tuorum militum (115) Janue


Hic nempe mundi gaudia
Tenor Hic nempe
Contratenor Hic nempe

Source: F 112bis, 11', A. Janue.

Remarks: CF in S, modernized. Full text(2) in S only.

Modern edition:

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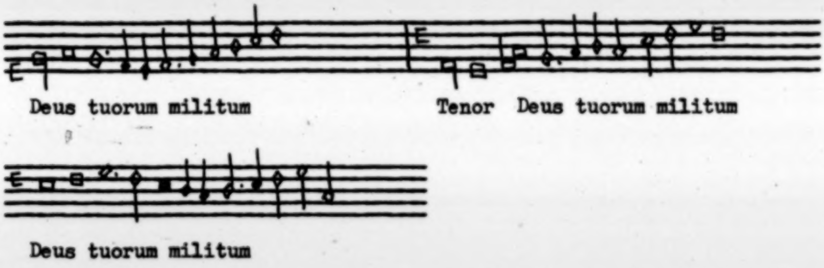
169. Deus tuorum militum (115) Brebis


Deus tuorum militum
Tenor Deus tuorum militum
Deus tuorum militum

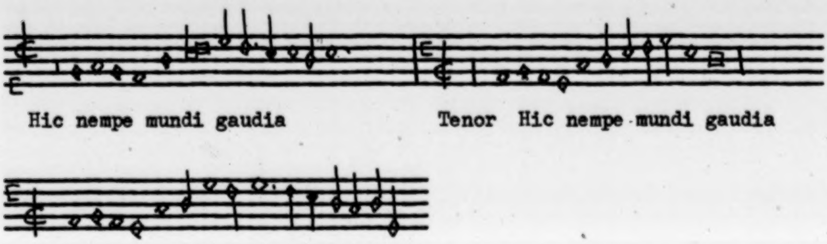
Source: Mod 454, 37, Brebis.

Remarks: CF in S, modernized. Full text(1) in S and T only. To be used in alternation with No. 170.

Modern edition: Kan, II, 189.

Modern edition: Kan, II, 189.

170. Deus tuorum militum (115) **Martini**


Hic nempe mundi gaudia
Tenor Hic nempe mundi gaudia
Contratenor Hic nempe mundi gaudia

Source: Mod 455, 37, Io. Martini.

Remarks: CF in S, modernized. Full text(2) in S only. To be used in alternation with No. 169.

Modern edition: Kan, II, 189.

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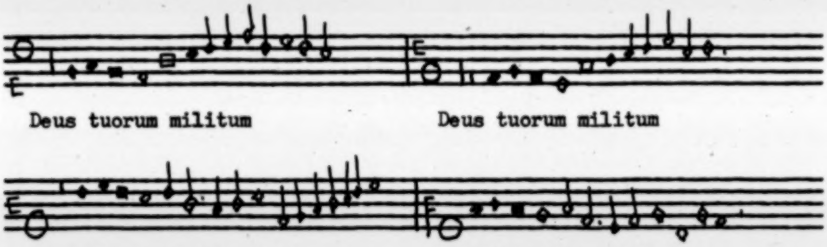
171. Deus tuorum militum (115)

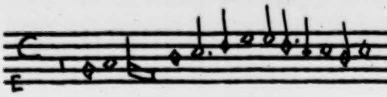

Deus tuorum militum
Deus tuorum militum
Deus tuorum militum
Deus tuorum militum

Source: Mod B, 80'-81.

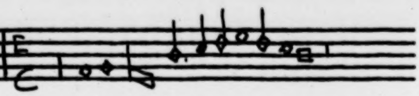
Remarks: CF in S, modernized. Full text(1) in S and T only.

Modern edition:

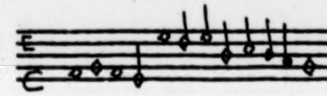
172. **Deus tuorum militum** (115)



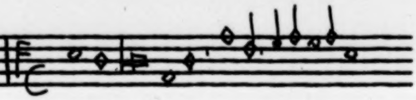
Ob hoc precatu supplici



Tenor Ob hoc precatu supplici



Ob hoc precatu supplici



Contratenor Ob hoc precatu

Source: CS 15, 57'-58.

Remarks: CF in S, modernized. Full text(4) in all voices.

Modern edition:

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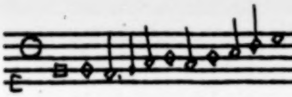
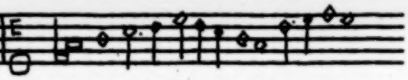
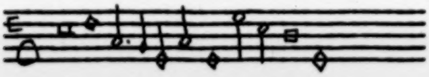
173. **Deus tuorum militum** (115)



Hic nempe mundi gaudia



Tenor Hic nempe mundi gaudia



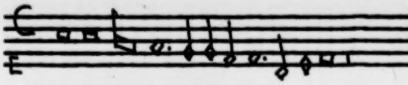
Bassus Hic nempe mundi gaudia

Source: PC 862, 85'.

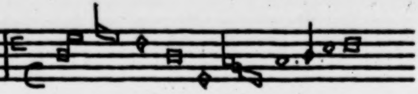
Remarks: CF in S, modernized. Full text(2) in S only.

Modern edition:

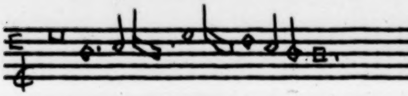
174. Deus tuorum militum (52)



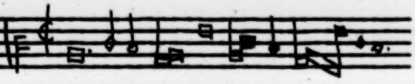
Deus tuorum militum



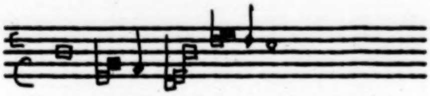
Tenor Deus tuorum militum



Contratenor primus



Contratenor secundus



Contratenor Deus tuorum militum
sine aliis

Source: Tr 88, 237'-238(381).

Remarks: CF in S, modernized. Incipit(1) only in S, T, and CT sine aliis. May be performed either a 3 or a 4.

Modern edition: Kan, II, 113.

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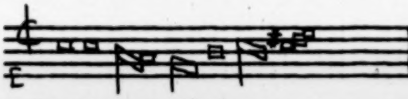
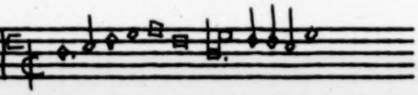
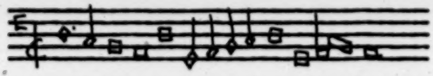
175. Deus tuorum militum (52)



Deus tuorum militum



Tenor Deus tuorum militum



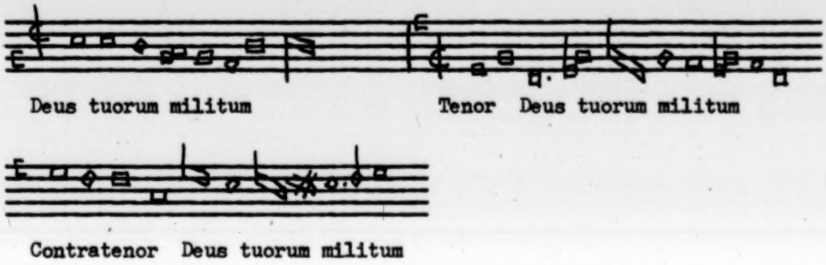
Contratenor Deus tuorum militum

Source: Tr 91, 208(1329).

Remarks: CF in S, equal values. Incipit(1) in all voices.

Modern edition:

176. Deus tuorum militum (52)


Deus tuorum militum
Tenor Deus tuorum militum
Contratenor Deus tuorum militum

Source: Mu 3225, p. 1.

Remarks: CF in S, modernized. Incipit(1) only in all voices.

Modern edition:

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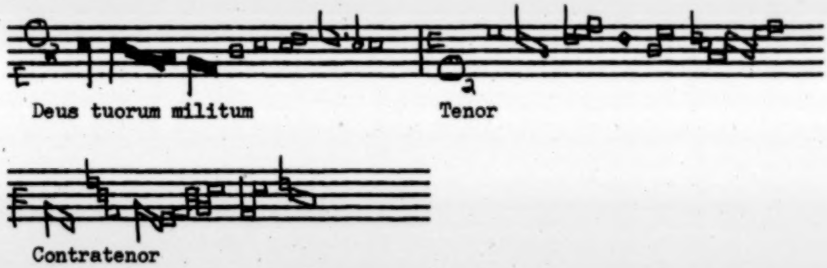
177. Deus tuorum militum (52)

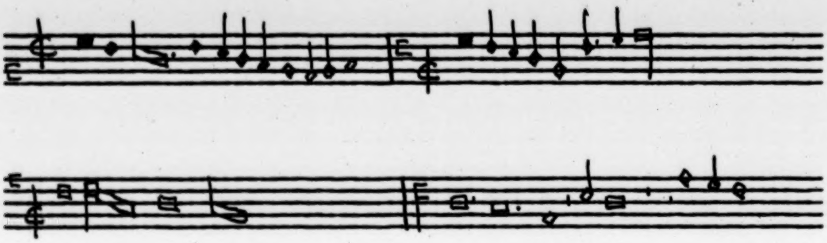

Deus tuorum militum
Tenor
Contratenor

Sources: Stv, 282; Glog, No. 166.

Remarks: CF in S, modernized. Incipit(1) in S only in Stv. Full text(1) in S and T only in Glog.

Modern edition: App. II, No. 34.

178. Deus tuorum militum (52)



Source: L Apel, 40'.

Remarks: CF in T, modernized. No text. Identification made through melodic usage.

Modern edition: GerA, I, 50.

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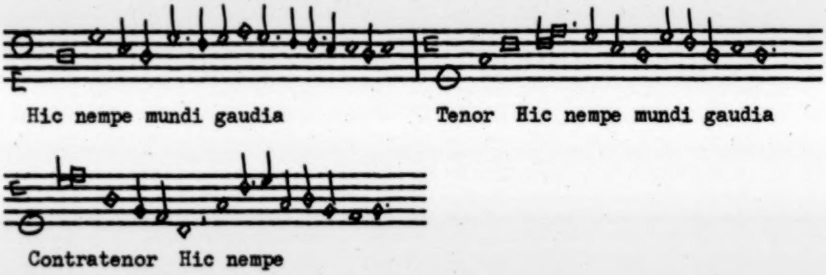
179. Deus tuorum militum (150_3)

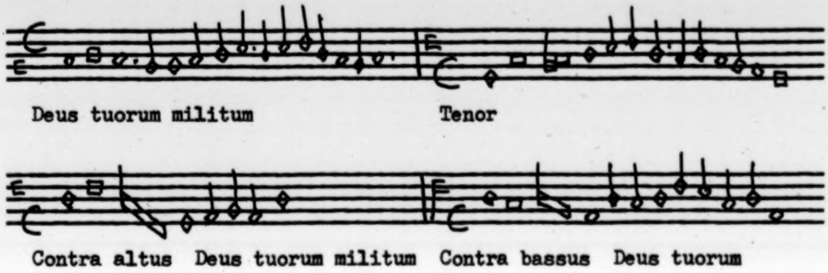

Hic nempe mundi gaudia
Tenor Hic nempe mundi gaudia
Contratenor Hic nempe

Source: Ver 759, 65.

Remarks: CF in S, modernized. Full text(2 and 4) in S only.

Modern edition:

180. Deus tuorum militum


Deus tuorum militum
Tenor
Contra altus Deus tuorum militum
Contra bassus Deus tuorum

Source: Per, No. 6.

Remarks: Full text(1) in S only.

Modern edition:

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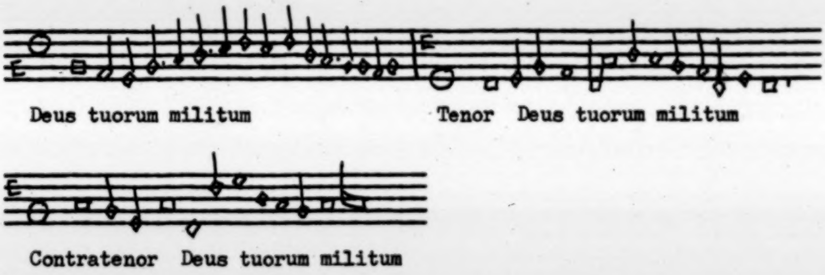
181. Deus tuorum militum

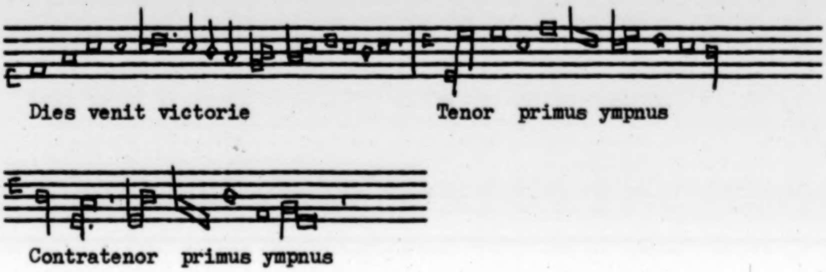

Deus tuorum militum
Tenor Deus tuorum militum
Contratenor Deus tuorum militum

Source: MC 871, p. 323(fol. 39').

Remarks: Full text(1) in S only.

Modern edition:

182. Dies venit victoriae (Spec, 590)


Dies venit victorie
Tenor primus ympnus
Contratenor primus ympnus

Source: Stv, 262'.

Remarks: CF in S, modernized. Full text(1) in S only. To be used with No. 183.

Modern edition:

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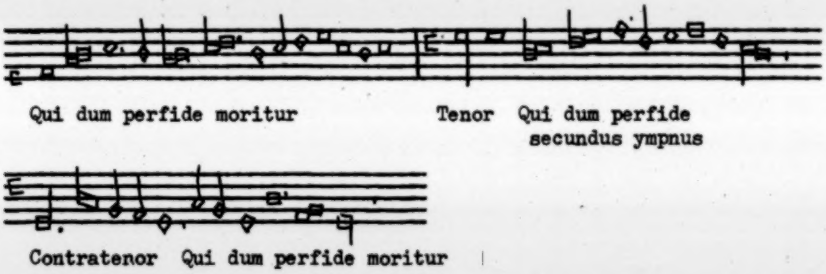
183. Dies venit victoriae (Spec, 590)

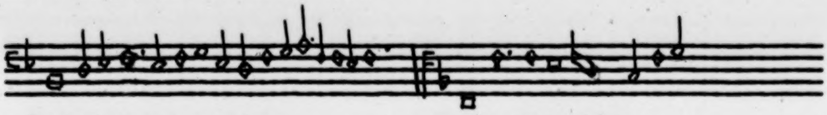

Qui dum perfide moritur
Tenor Qui dum perfide
secundus ympnus
Contratenor Qui dum perfide moritur

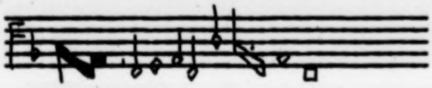
Source: Stv, 262'-263.

Remarks: CF in S, modernized. Full text(2) in S only. To be used with No. 182.

Modern edition:

184. En gratulemur hodie (752)


Francisci patris emulis
Tenor Francisci


Contratenor

Source: Mod B, 32'-33.

Remarks: CF in S, modernized. Full text(2, 4, and 6) in S only.

Modern edition: App. II, No. 16.

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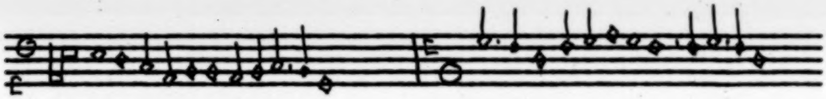
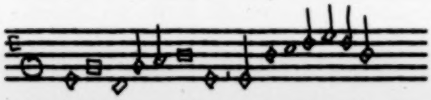
185. Exorta a Bethsaida (520)


Quos atre piscatoria
Tenor Quos arte

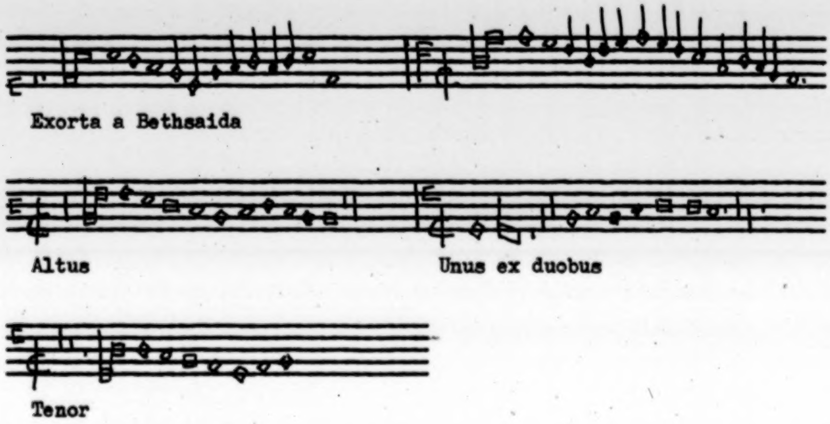

Contratenor Quos arte piscatoria

Source: Tr 91, 192(1312).

Remarks: CF in S, modernized. Full text(2) in S only.

Modern edition:

186. Exorta a Bethsaida (520)


Exorta a Bethsaida
Altus
Unus ex duobus
Tenor

Source: L Apel, 15'-16.

Remarks: CF in T, modernized. Used imitatively in A, a fifth higher. Incipit(1) in S only. V has text and melody of the Magnificat antiphon for St. Andrew, Apostle.

Modern edition: GerA, I, 19.

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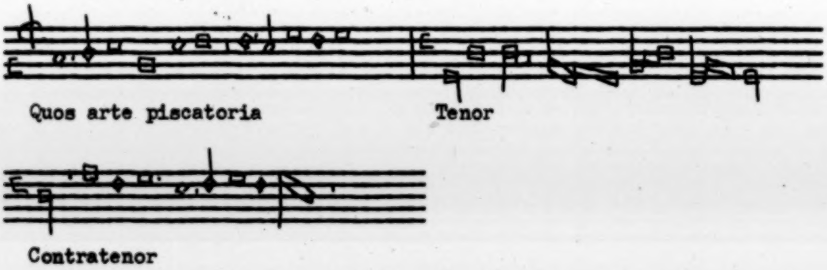
187. Exorta a Bethsaida (520)

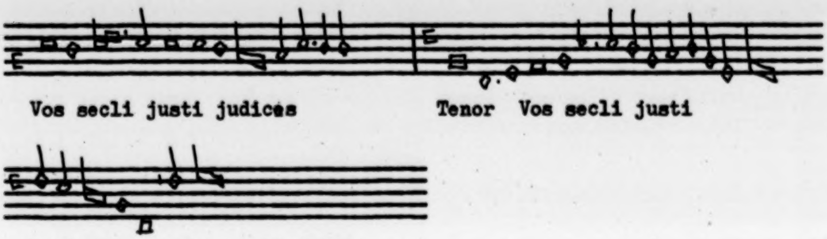

Quos arte piscatoria
Tenor
Contratenor

Source: Mu 3225, p. 2.

Remarks: CF in T, modernized. Incipit(2) in S only.

Modern edition:

188a. Exultet coelum laudibus (114) Dufay

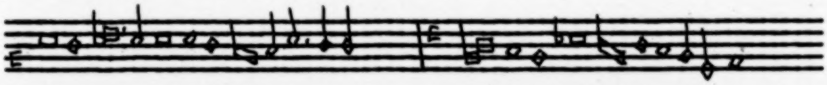

Vos secli justi judices
Tenor Vos secli justi
Contratenor Vos secli justi

Sources: Mod B, 20'-21, Dufay; Q 15, 295', Dufay; Em, 71; Em, 73; SP B 80, 189'; CS 15, 53'-54; CS 15, 55'-56.

Remarks: CF in S, modernized. Full text(2, 4, and 6) in S only in Mod B and Q 15. Full text(1) in S only in Em and SP B 80. Full text(2) in all voices in CS 15, 53'-54. Full text(6) in all voices in CS 15, 55'-56.

Modern edition: DufayO, 65; CW XLIX, No. 18.

188b. Exultet coelum laudibus (114) Dufay

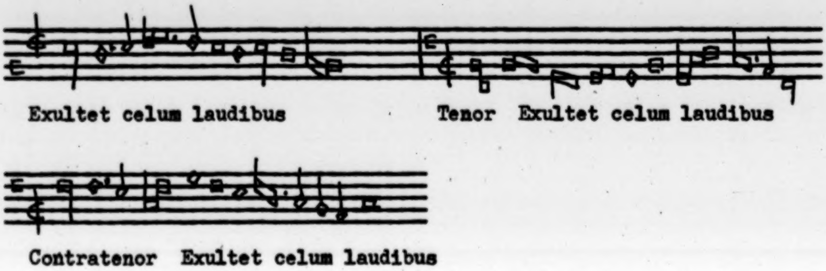

Vos secli justi judices
Tenor Vos secli justi
a faulx bourdon

Sources: Mod B, 20'-21, Dufay; Q 15, 295', Dufay; F 112bis, 11, Dufay; Em, 71; CS 15, 53'-54.

Remarks: CF in S, modernized. Full text(2, 4, and 6) in S only in Mod B and Q 15. Full text(2) in S only in F 112 bis. Full text(1) in S only in Em. Full text(2) in all voices in CS 15.

Modern edition: DufayO, 63-64; CW XLIX, No. 18.

189. **Exultet coelum laudibus** (114)


Exultet celum laudibus
Tenor Exultet celum laudibus
Contratenor Exultet celum laudibus

Source: Tr 88, 239'(383).

Remarks: CF in S, modernized. Full text(1) in S only.

Modern edition:

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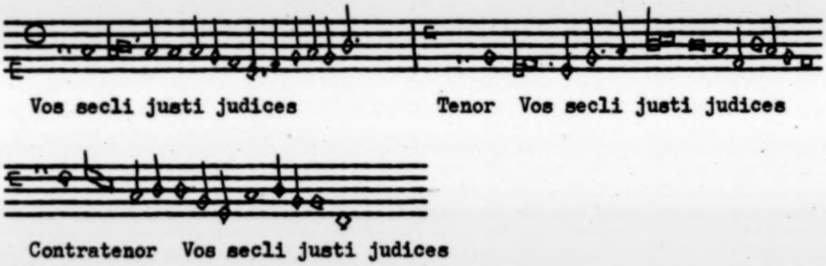
190. **Exultet coelum laudibus** (114)

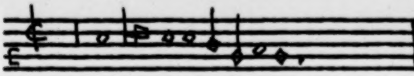

Vos secli justi judices
Tenor Vos secli justi judices
Contratenor Vos secli justi judices

Source: MC 871, p. 322(fol. 38').

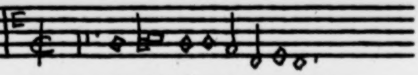
Remarks: CF in S, modernized. Full text(2) in S only.

Modern edition:

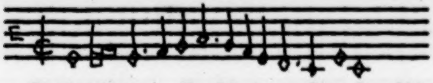
191. Exultet coelum laudibus (114) **Martini**



Exultet celum laudibus



Tenor Exultet celum laudibus



Contratenor Exultet coelum laudibus

Source: Mod 454, 36', Io. Martini.

Remarks: CF in S, modernized. Full text(1) in all voices. To be used with No. 192.

Modern edition:

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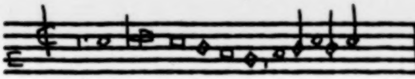
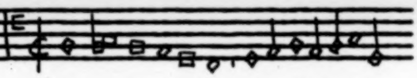
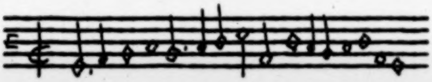
192. Exultet coelum laudibus (114) **Martini**



Vos secli justi judices



Tenor Vos secli justi judices



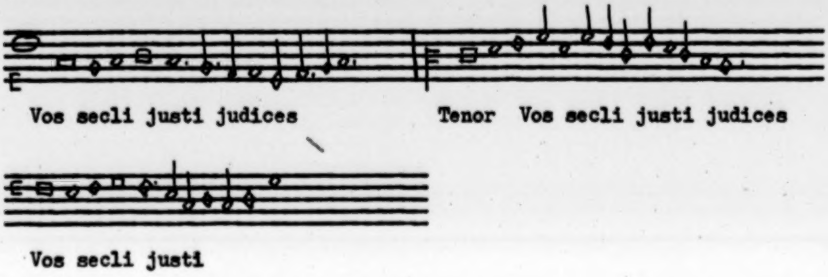
Contratenor Vos secli justi judices

Source: Mod 455, 36', Io. Martini.

Remarks: CF in S, modernized. Full text(2) in all voices. To be used with No. 191.

Modern edition:

193. **Exultet coelum laudibus (114)**


Vos secli justi judices
Tenor Vos secli justi judices
Vos secli justi

Source: Ver 759, 63.

Remarks: CF in S, modernized. Full text(2 and 4) in S and T only.

Modern edition:

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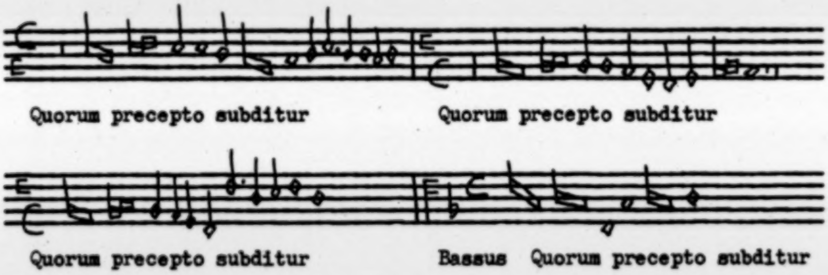
194. **Exultet coelum laudibus (114)**

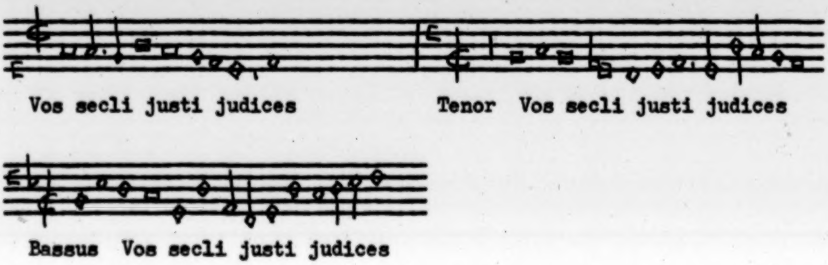

Quorum precepto subditur
Quorum precepto subditur
Quorum precepto subditur
Bassus Quorum precepto subditur

Source: CS 15, 54'-55.

Remarks: CF in S, modernized. Full text(4) in all voices.

Modern edition:

195. **Exultet coelum laudibus** (114)


Vos secli justi judices
Tenor Vos secli justi judices
Bassus Vos secli justi judices

Source: FC 862, 85.

Remarks: CF in S, modernized. Full text(2) in S only.

Modern edition:

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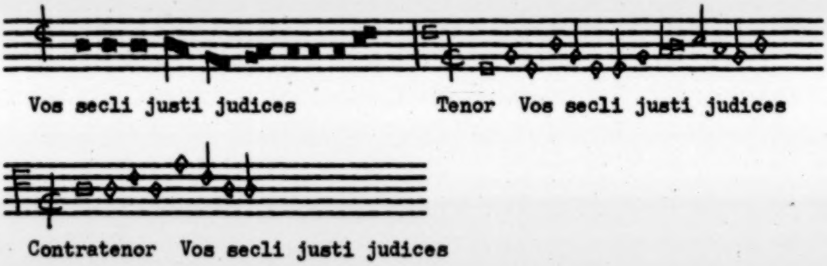
196. **Exultet coelum laudibus** (114)

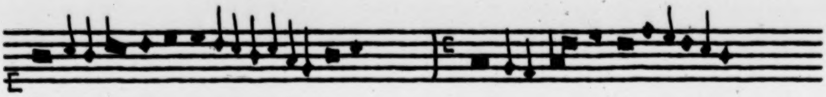

Vos secli justi judices
Tenor Vos secli justi judices
Contratenor Vos secli justi judices

Source: Tr 91, 194(1315).

Remarks: CF in S in chant notation(equal values). Full text(2) in S only.

Modern edition:

197. Exultet coelum laudibus (414)


Exultet celum laudibus

__Source__: Em, 39.

__Remarks__: CF in S, modernized. Incipit(1) in S only.

__Modern edition__: Kan, II, 60.

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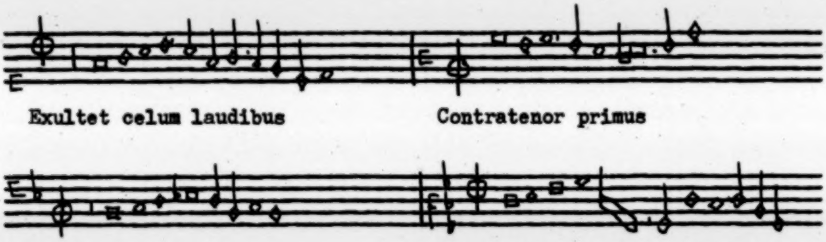
198. Exultet coelum laudibus (414)

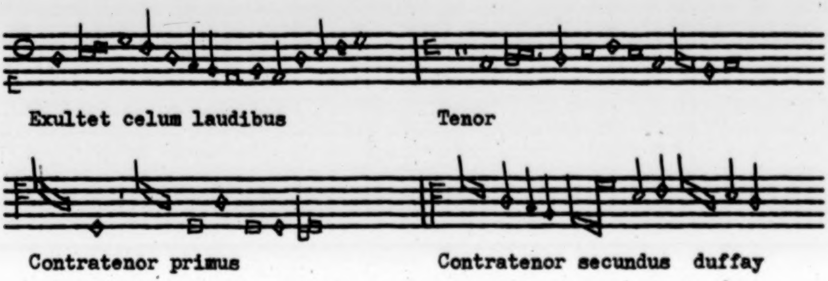

Exultet celum laudibus
Contratenor primus
Tenor
Contratenor secundus Exultet

__Source__: Tr 89, 374'-375(741).

__Remarks__: CF in T, modernized. Incipit(1) in S and CT II only.

__Modern edition__: Kan, II, 121.

199. **Exultet coelum laudibus** (414)


Exultet celum laudibus
Tenor
Contratenor primus
Contratenor secundus duffay

Source: Stv, 278.

Remarks: CF in S and T, modernized. Full text(1) in S only. CT II is attributed to "duffay."

Modern edition: DufayO, 133; PlamB, 110.

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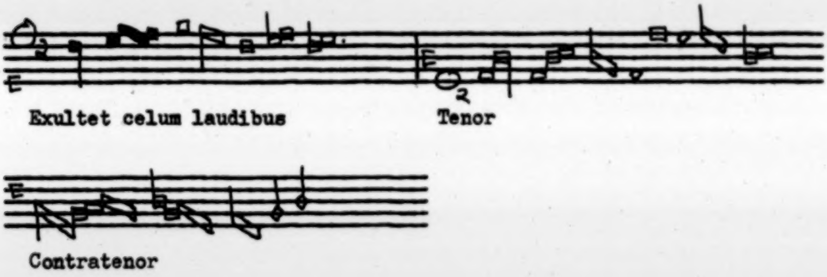
200. **Exultet coelum laudibus** (414)

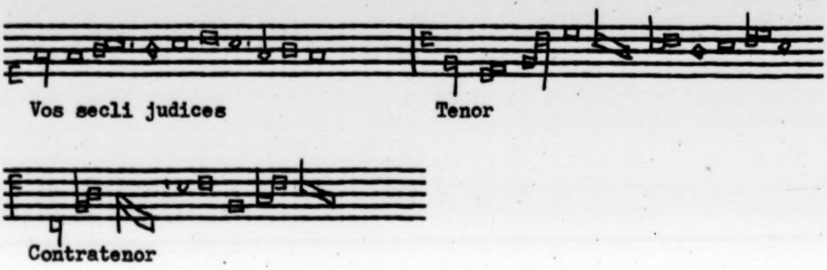

Exultet celum laudibus
Tenor
Contratenor

Source: Stv, 282'.

Remarks: CF in S, modernized. Incipit(1) in S only.

Modern edition:

201. Exultet coelum laudibus (414)


Vos secli judices
Tenor
Contratenor

Source: Stv, 284.

Remarks: CF in S, modernized. Incipit(2) in S only.

Modern edition:

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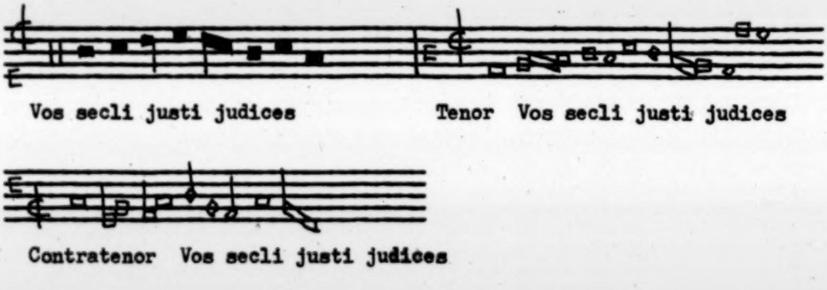
202. Exultet coelum laudibus (414)

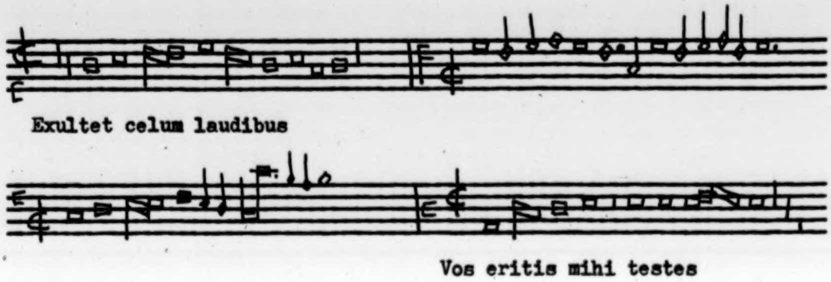

Vos secli justi judices
Tenor Vos secli justi judices
Contratenor Vos secli justi judices

Source: Tr 91, 193'(1314).

Remarks: CF in S in chant notation(equal values). Full text(2) in S only.

Modern edition: App. II, No. 31.

203. Exultet coelum laudibus (414)


Exultet celum laudibus
Vos eritis mihi testes

Source: L Apel, 11'-12.

Remarks: CF in S, equal values. Incipit(1) in S only. A has the text and melody of what seems to be an antiphon also in equal values.

Modern edition: GerA, I, 14.

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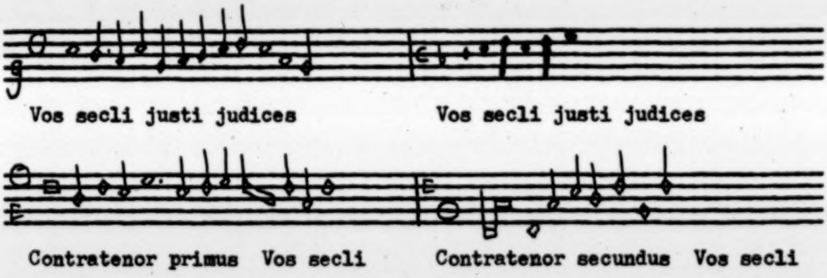
204. Exultet coelum laudibus (R 17)

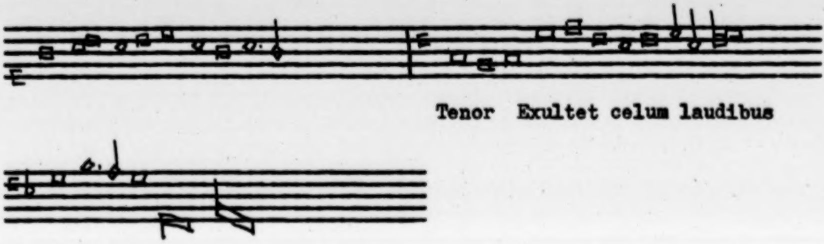

Vos secli justi judices
Vos secli justi judices
Contratenor primus Vos secli
Contratenor secundus Vos secli

Source: Tr 91, 191(1310).

Remarks: CF in T in chant notation(equal values). Full text(2) in T only.

Modern edition:

205. **Exultet coelum laudibus** (R 17)


Tenor Exultet celum laudibus

Source: Mu 3225, p. 3.

Remarks: CF in S, modernized. Incipit(1) in T only.

Modern edition:

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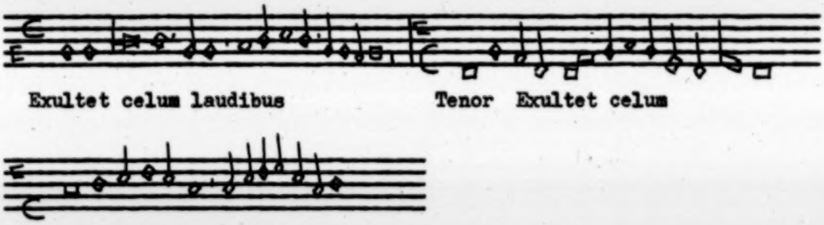
206. **Exultet coelum laudibus**

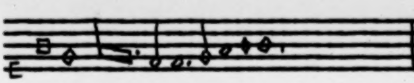

Exultet celum laudibus
Tenor Exultet celum
Exultet celum laudibus

Source: MC 871, p. 321(fol. 38).

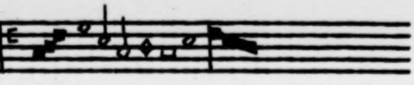
Remarks: Full text(1) in S only.

Modern edition:

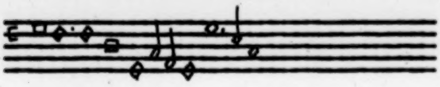
207. Festum nunc celebre (512)



Conscendit jubilans



Tenor



Contratenor

Sources: Em, 151'-152, Duffay; Tr 87, 166'(151).

Remarks: CF in S, modernized. Full text(2, 4, and 6) in S only in Em. Full text(1) in S only in Tr 87. Ascription to Dufay may be spurious.

Modern edition: DufayO, 139; CW XLIX, Anhang, No. 8.

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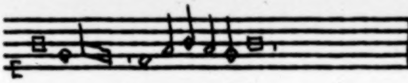
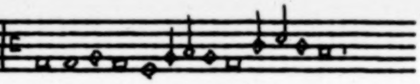
208. Festum nunc celebre (512)



Festum nunc celebre



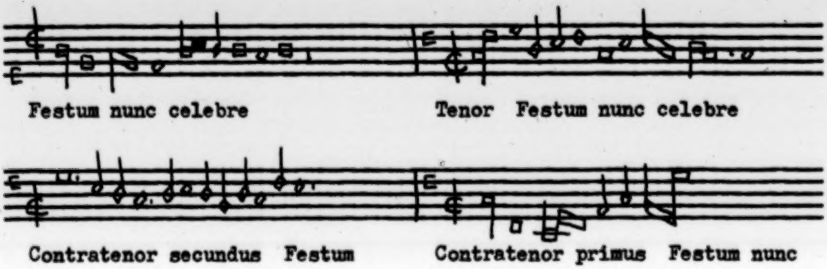
Tenor faulx bourdon

Source: Em, 4.

Remarks: CF in S, modernized. Full text(1) in S only.

Modern edition:

209. **Festum nunc celebre** (512)


Festum nunc celebre
Tenor Festum nunc celebre
Contratenor secundus Festum
Contratenor primus Festum nunc

Sources: Tr 88, 232'-233(375); Stv, 271'-272.

Remarks: CF in S, modernized. Full text(1) in S only in Tr 88. Full text(2) in S only in Stv. CT titles are reversed in Stv.

Modern edition: Kan, II, 110.

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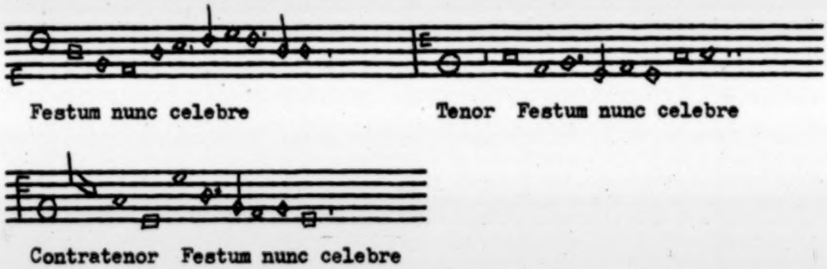
210. **Festum nunc celebre** (512)

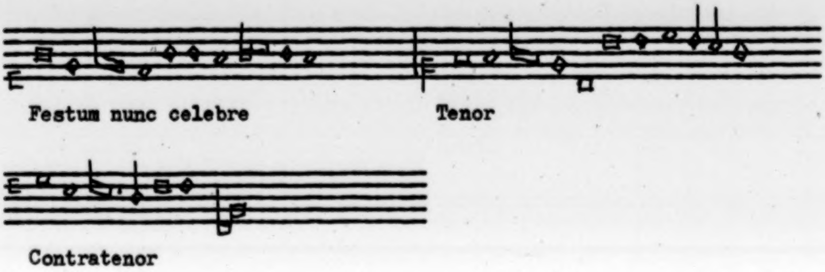

Festum nunc celebre
Tenor Festum nunc celebre
Contratenor Festum nunc celebre

Source: Tr 89, 177'(623).

Remarks: CF in T, modernized. Full text(1 and 3) in S only.

Modern edition:

211. Festum nunc celebre (512)


Festum nunc celebre
Tenor
Contratenor

Source: Tr 93, 380'(1860).

Remarks: CF in S, modernized. Full text(1) in S only.

Modern edition:

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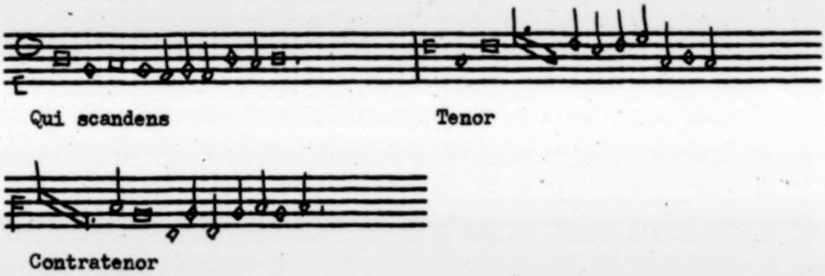
212. Festum nunc celebre (512)

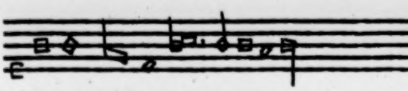

Qui scandens
Tenor
Contratenor

Source: Stv, 269'-270.

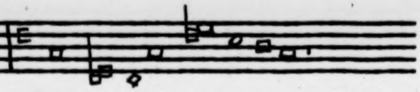
Remarks: CF in S, modernized. Incipit(3) in S only.

Modern edition:

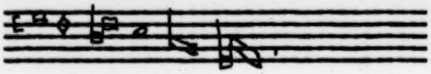
213. Festum nunc celebre (512)



Qui scandens superbo



Tenor



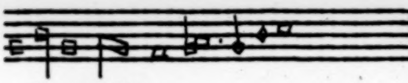
Contratenor

Source: Stv, 270.

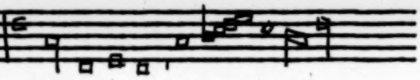
Remarks: CF in S, modernized. Full text(3 and 5) in S only.

Modern edition:

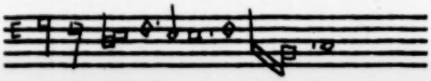
214, Festum nunc celebre (512)



Conscendit



Tenor



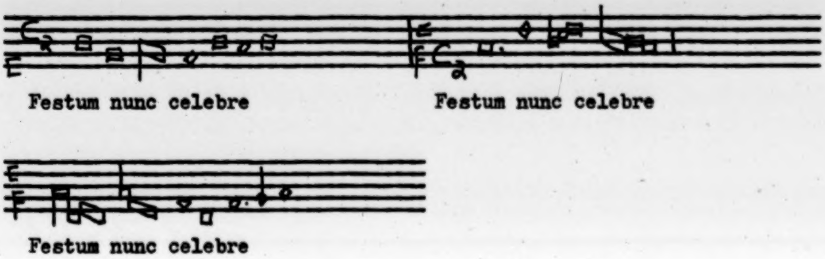
Contratenor

Source: Stv, 270'.

Remarks: CF in S, modernized. Incipit(2) in S only.

Modern edition:

215. Festum nunc celebre (512)


Festum nunc celebre
Festum nunc celebre
Festum nunc celebre

Source: Glog, No. 84.

Remarks: CF in S, modernized. Full text(1 and 2) in S only.

Modern edition: CW XXXII, 9-10.

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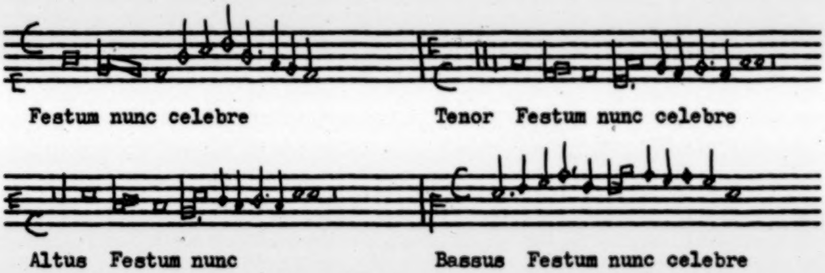
216. Festum nunc celebre (512) Martini

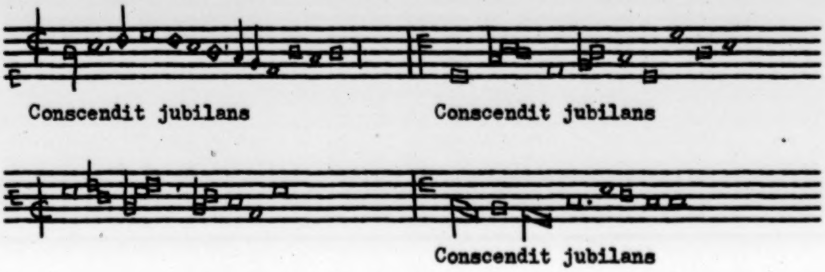

Festum nunc celebre
Tenor Festum nunc celebre
Altus Festum nunc
Bassus Festum nunc celebre

Source: Mu 3154, 150'-151, Jo. Martini.

Remarks: CF in T, modernized. Also in A, a fifth higher. Incipit(1) only in all voices.

Modern edition:

217. Festum nunc celebre (512)


Conscendit jubilans
Conscendit jubilans
Conscendit jubilans

Source: B 40021, 101'-102.

Remarks: CF in T, modernized. Full text(2, 4, and 6) in S and T only. Marginal inscription " Dorothie, Hedwigi, Otteme(?)," may indicate that the setting is to be used at least for the hymn for St. Dorothy, Festum quam celebre.

Modern edition:

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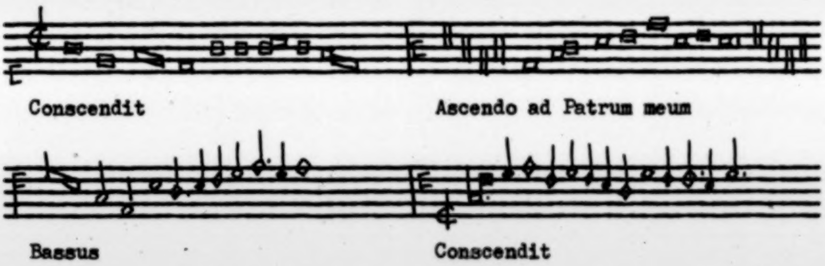
218. Festum nunc celebre (512)

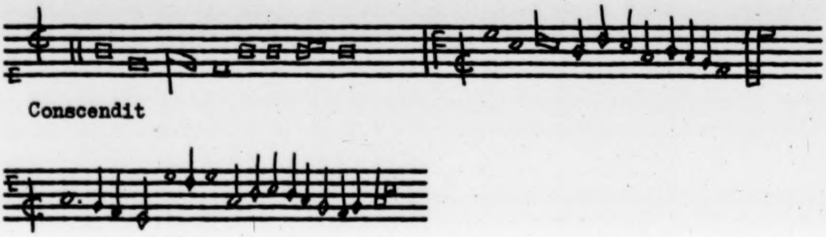

Conscendit
Ascendo ad Patrum meum
Bassus
Conscendit

Source: Bres 2016, 46'-47.

Remarks: CF in S, equal values. Incipit(2) in S and T. A has the text and melody(in equal values) of the antiphon for Ascension.

Modern edition: FeldC, II, 52_55.

219. **Festum nunc celebre (512)**


Conscendit

Source: L Apel, 21'-22.

Remarks: CF in S, equal values. Incipit(2) only in S only.

Modern edition: GerA, I, 26.

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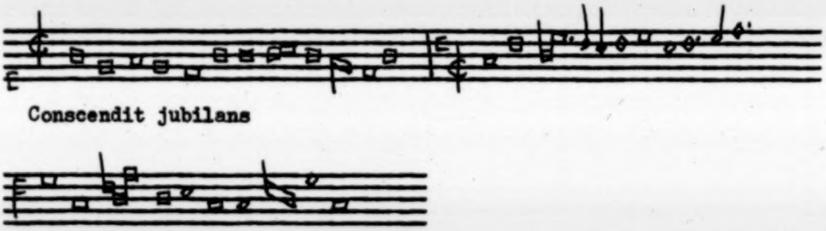
220. **Festum nunc celebre (512)** **Florigal**

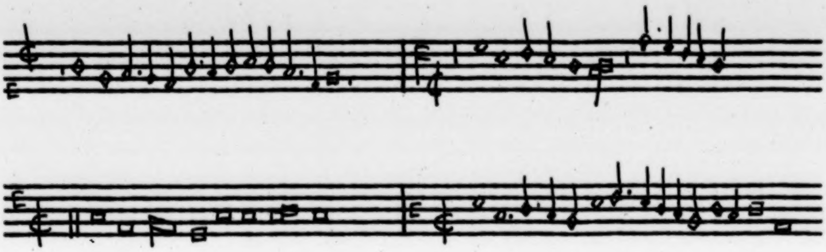

Conscendit jubilans

Source: L Apel, 22'-23, V. Florigal.

Remarks: CF in S, equal values. Incipit(2) only in S only.

Modern edition: GerA, I, 27; CW XXXII, 10-11.

221. Festum nunc celebre (512) Heinrich Finck



Sources: L Apel, 30'-31, H. F.; L Apel, 32'-33.

Remarks: CF in T, equal values. No text. Identification made through CF. L Apel, 32'-33 is lacking the altus.

Modern edition: GerA, I, 36-37; CW XXXII, 14-16.

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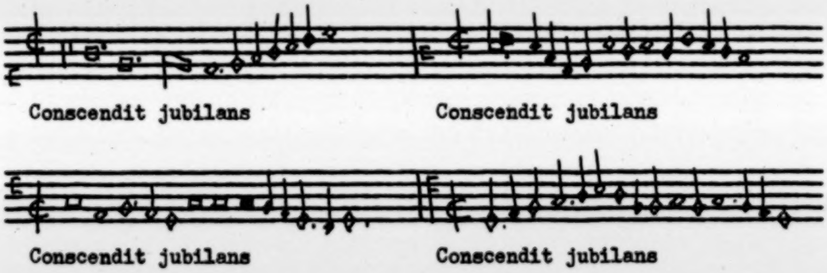
222. Festum nunc celebre (512)

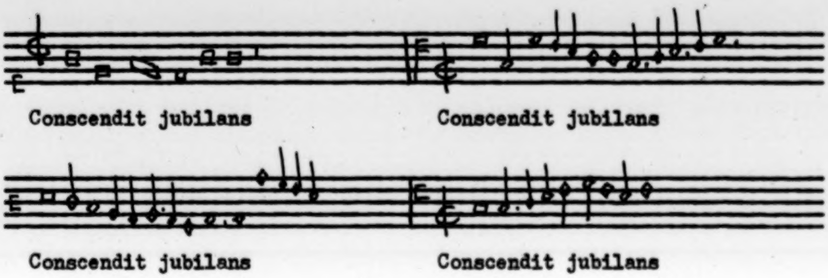

Conscendit jubilans
Conscendit jubilans
Conscendit jubilans
Conscendit jubilans

Source: Anna 1248, pp. 518-519.

Remarks: CF in S, modernized. Full text(2, 4, and 6) in all voices.

Modern edition:

223. Festum nunc celebre (512)


Conscendit jubilans
Conscendit jubilans
Conscendit jubilans
Conscendit jubilans

Source: Anna 1248, pp. 218-219.

Remarks: CF in S, modernized. Full text(2 and 6) in all voices. To be used in alternation with No. 224.

Modern edition:

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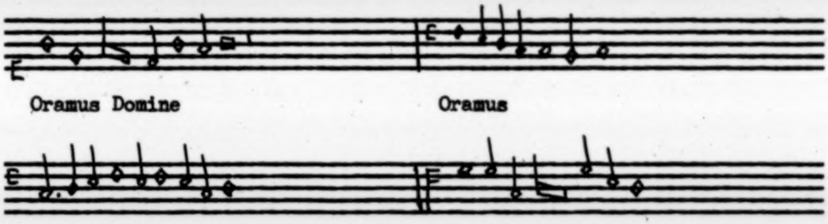
224. Festum nunc celebre (512)

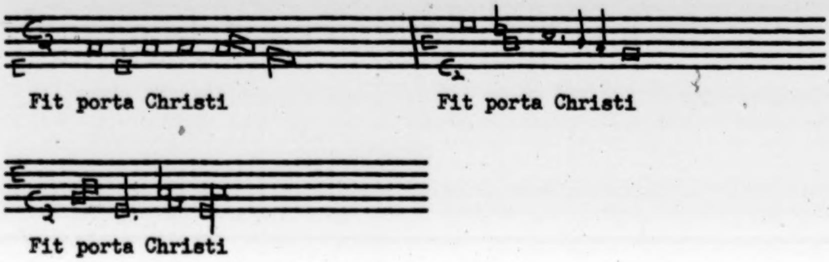

Oramus Domine
Oramus

Source: Anna 1248, pp. 444-445.

Remarks: CF in S, modernized. Incipit(4) only in S and T only. To be used in alternation with No. 225.

Modern edition:

225. Fit porta Christi pervia (402)


Fit porta Christi
Fit porta Christi
Fit porta Christi

Source: Glog, No. 86.

Remarks: CF in S, modernized. Full text(1) in S only. A second text, Maria mater graciae, is also underlaid in S.

Modern edition:

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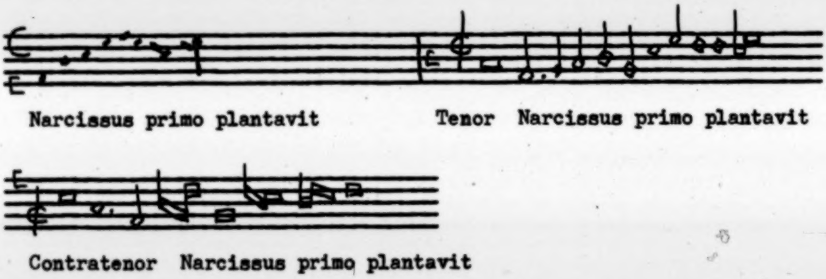
226. Gaude civitas Augusta (517)

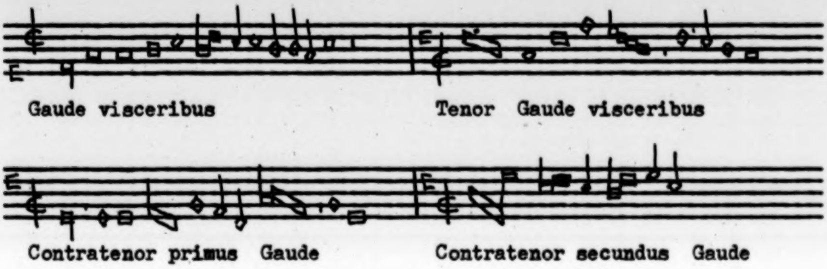

Narcissus primo plantavit
Tenor Narcissus primo plantavit
Contratenor Narcissus primo plantavit

Source: Tr 91, 205'(1324).

Remarks: CF in S in chant notation(equal values). Full text(2 and 4) in S only.

Modern edition:

227. **Gaude visceribus** (518)


Gaude visceribus
Tenor Gaude visceribus
Contratenor primus Gaude
Contratenor secundus Gaude

Source: Tr 88, 235'-236(378).

Remarks: CF in S, modernized. Incipit(1) only in all voices.

Modern edition:

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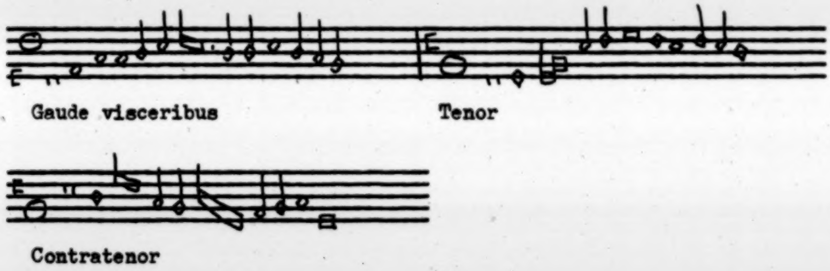
228. **Gaude visceribus** (518)

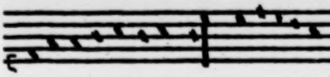

Gaude visceribus
Tenor
Contratenor

Source: Tr 93, 379(1857).

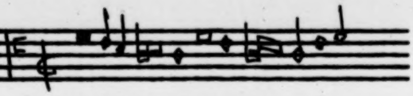
Remarks: CF in S, modernized. Incipit(1) only in S only.

Modern edition:

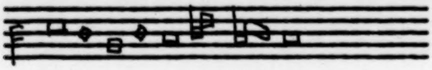
229. Gaude visceribus (518)



Cuius magnifica est generatio



Tenor Cuius magnifica



Contratenor Cuius magnifica

Source: Tr 91, 206'(1326).

Remarks: CF in S in chant notation(equal values). Full text(2) in S only.

Modern edition:

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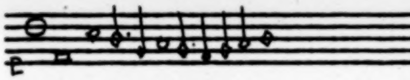
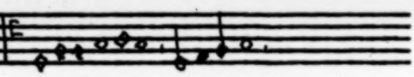
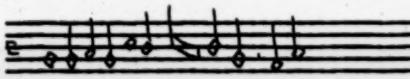
230. Gaude visceribus (518)



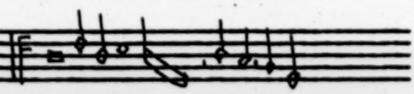
Gaude visceribus



Tenor Gaude visceribus



Contratenor primus Gaude



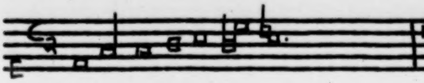
Contratenor secundus Gaude

Source: Tr 89, 197'-198(641); B 40021, 98'.

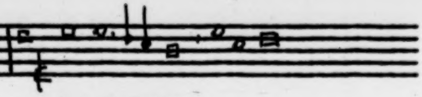
Remarks: CF in T, modernized. Incipit(1) only in all voices in Tr 89. Full text(2) in S and T only in B 40021. B 40021 is lacking the CT II.

Modern edition:

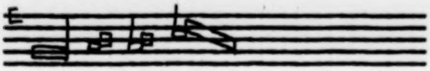
231. Gaude visceribus (518)



Cuius magnifica est



Cuius magnifica



Cuius magnifica

Source: Glog, No. 59.

Remarks: CF in S, modernized. Full text(2) in S only.

Modern edition: CW XXXII, 8.

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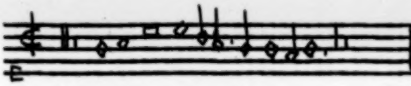
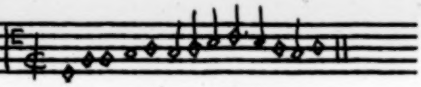
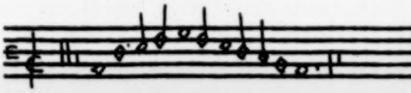
232. Gaude visceribus (518)



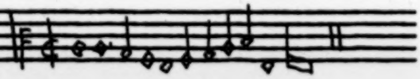
Hodie Deus homo factus



Tenor Gaude visceribus



Hodie Deus homo factus



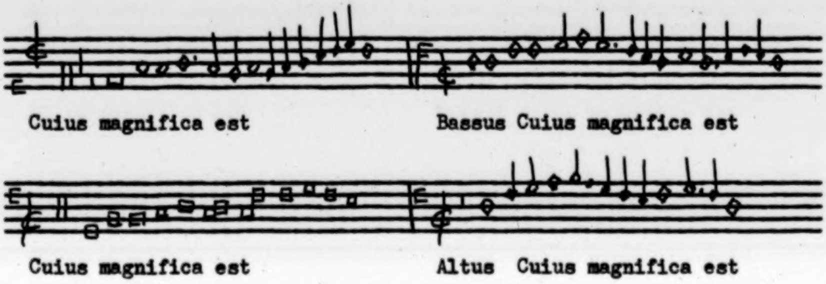
Bassus Gaude visceribus

Sources: Mu 3154, 154'; Bres 2016, 68.

Remarks: CF in T, modernized. Full text(1) in T only in Mu 3154. Incipit(2) only in T only in Bres 2016. S has second text in Mu 3154 and second melody in both.

Modern edition:

233. Gaude visceribus (518)


Cuius magnifica est
Bassus Cuius magnifica est
Cuius magnifica est
Altus Cuius magnifica est

Source: B 40021, 91'-92.

Remarks: CF in T, equal values. Full text(2, 4, and 6) in all voices.

Modern edition:

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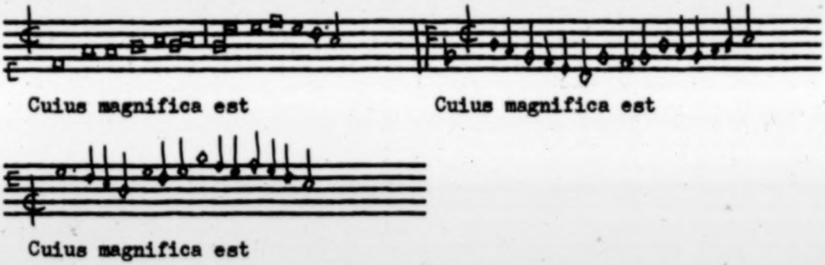
234. Gaude visceribus (518)

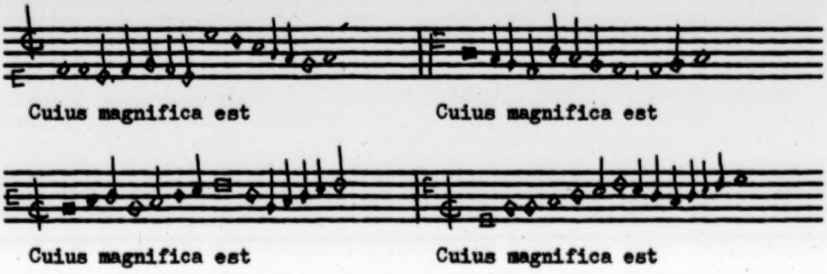

Cuius magnifica est
Cuius magnifica est
Cuius magnifica est

Source: L Apel, 10'-11.

Remarks: CF in S, modernized. Full text(2, 4, and 6) in all voices.

Modern edition: GerA, I, 13.

235. Gaude visceribus (518)


Cuius magnifica est
Cuius magnifica est
Cuius magnifica est
Cuius magnifica est

Source: Anna 1248, pp. 216-217.

Remarks: CF in T, modernized. Full text(2 and 6) in all voices. To be used with No. 236.

Modern edition:

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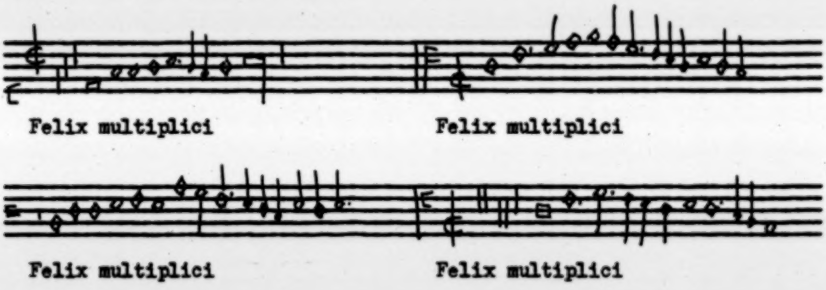
236. Gaude visceribus (518)

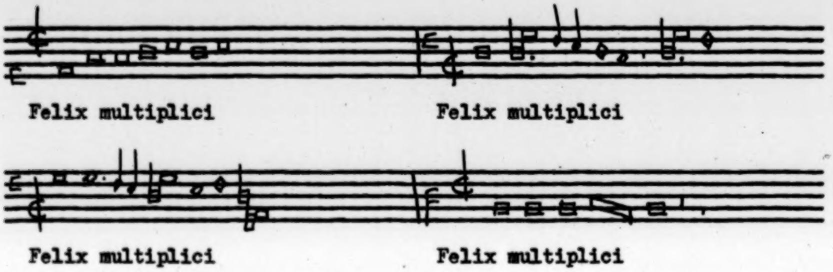

Felix multiplici
Felix multiplici
Felix multiplici
Felix multiplici

Source: Anna 1248, pp. 290-291.

Remarks: CF in S, modernized. Full text(4) in all voices. To be used with No. 235.

Modern edition:

237. Gaude visceribus (518)


Felix multiplici
Felix multiplici
Felix multiplici
Felix multiplici

Source: Anna 1248, pp. 476-477.

Remarks: CF in S, equal values. Full text(4) in all voices.

Modern edition:

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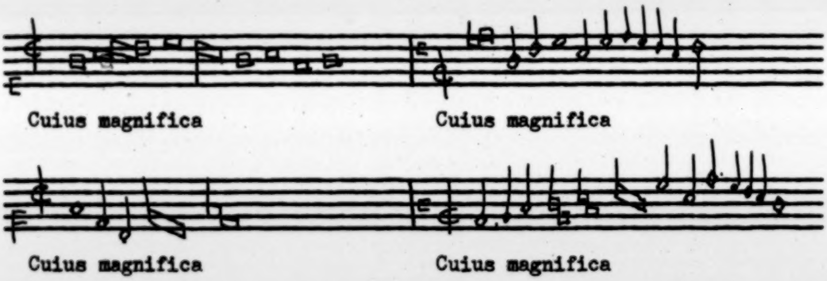
238. Gaude visceribus (414)

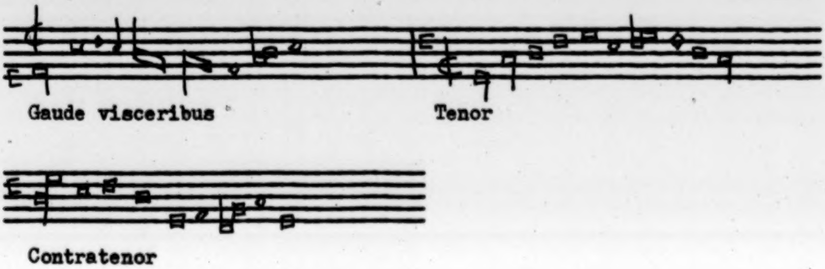

Cuius magnifica
Cuius magnifica
Cuius magnifica
Cuius magnifica

Source: Anna 1248, pp. 504-505.

Remarks: CF in S, equal values. Full text(2 and 6) added by a later hand in all voices. The original text is Novum sidus emicuit, see No. 349.

Modern edition:

239. Gaude visceribus

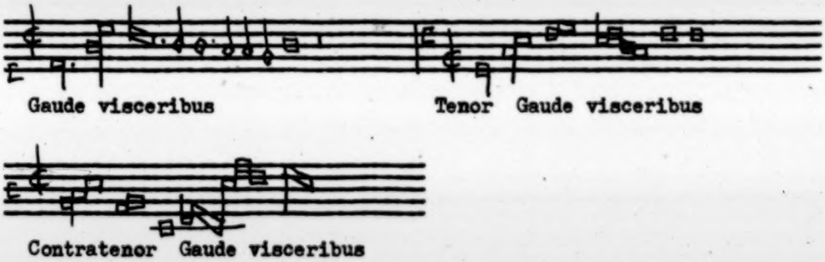

Gaude visceribus
Tenor
Contratenor

Source: Tr 93, 378'(1856); Stv, 280.

Remarks: Incipit(1) only in S only in both sources.

Modern edition:

240. Gaude visceribus

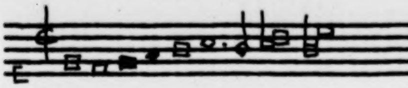

Gaude visceribus
Tenor Gaude visceribus
Contratenor Gaude visceribus

Source: Tr 88, 237(380).

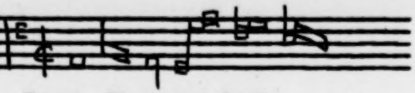
Remarks: Incipit(1) only in all voices.

Modern edition: Kan, II, 108.

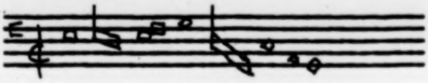
241. Gaudio summo celebrare (72)



Gaudio summo celebrare



Tenor Ut queant laxis



Contratenor Ut queant laxis

Source: Tr 89, 141'-142(594).

Remarks: CF in S, modernized. Full text(1) in S only. Gaudio summo is a secondary text added to what was originally a setting of Ut queant laxis. See No. 511.

Modern edition:

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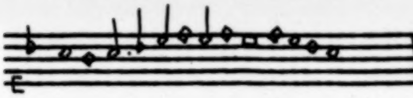
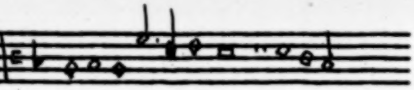
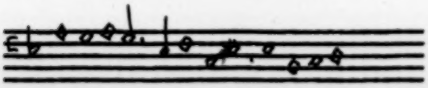
242. Gaudio summo celebrare (72) Christofferus Anthony



Ut queant laxis resonare



Tenor Ut queant laxis



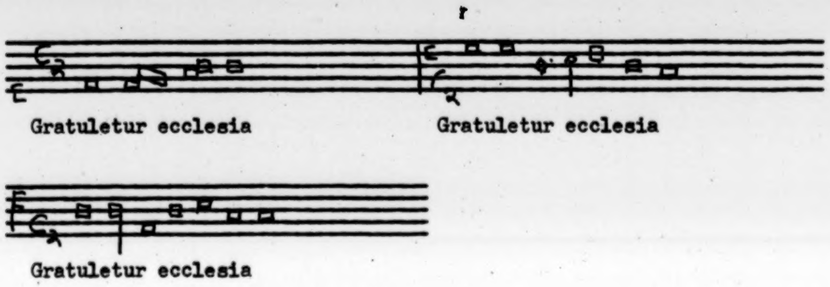
Contratenor Ut queant laxis

Source: Tr 90, 376'(1091).

Remarks: CF in S, modernized. Text(1, 3, 5, and 7) of Gaudio summo is written in the margin. The original text was Ut queant laxis. See No. 512.

Modern edition: Kan, II, 105.

243. Gratuletur ecclesia


Gratuletur ecclesia
Gratuletur ecclesia
Gratuletur ecclesia

Source: Glog, No. 26.

Remarks: Full text(1 and 2) in S only.

Modern edition: Ring, II, 68.

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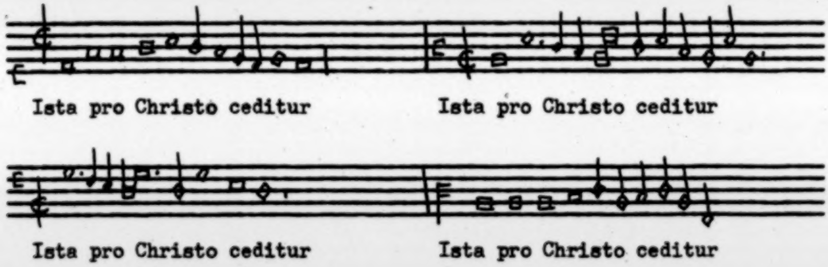
244. Gratuletur ecclesia

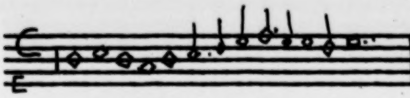

Ista pro Christo ceditur
Ista pro Christo ceditur
Ista pro Christo ceditur
Ista pro Christo ceditur

Source: Anna 1248, pp. 506-507.

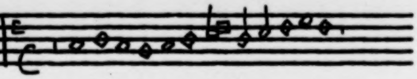
Remarks: Full text(2, 4, 6, and 8) in all voices.

Modern edition:

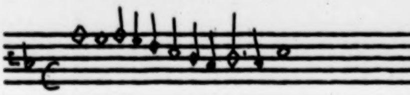
245. Hic est dies verus Dei (17)



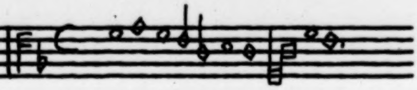
Fidem refundes perditis



Tenor Fidem refundes perditis



Altitonans Fidem refundes



Baritonans Fidem refundes

Source: Mi 2269, 3'-4.

Remarks: CF in T, modernized. Full text(2) in S and T only.

Modern edition: MigA, 10-11.

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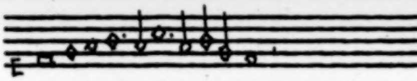
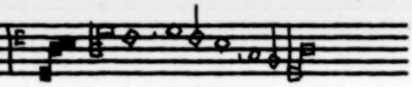
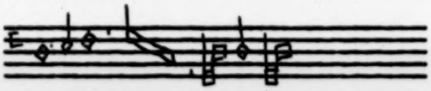
246. Hostis Herodes impie (53) Dufay



Ibant magi quam viderant



Tenor Ibant magi



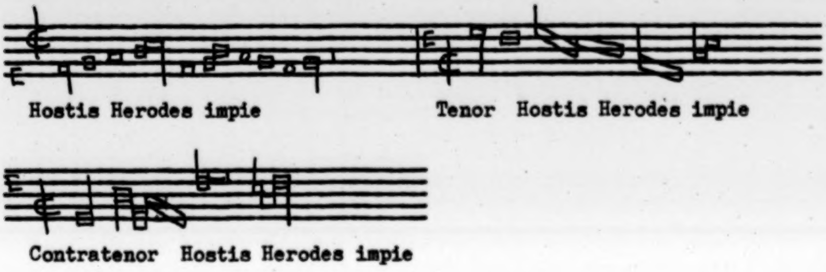
Contratenor Ibant magi

Sources: Mod B, 6'-7, Dufay; Q 15, 288, Dufay; Tr 92, 238', G. Dufay; CS 15, 9'-10.

Remarks: CF in S, modernized. Full text(2 and 4) in S only in Mod B and Q 15. Full text(2) in S only in Tr 92. Full text(4) in all voices in CS 15. The same setting is used with the text A solis ortus cardine. See No. 18.

Modern edition: DufayO, 42-43; DTO 14-15, 162; CW XLIX, No. 3; Kan, II, 19.

247. Hostis Herodes impie (53)


Hostis Herodes impie
Tenor Hostis Herodes impie
Contratenor Hostis Herodes impie

Source: SP B 80, 182'.

Remarks: CF in S, modernized. Full text(1) in S only.

Modern edition:

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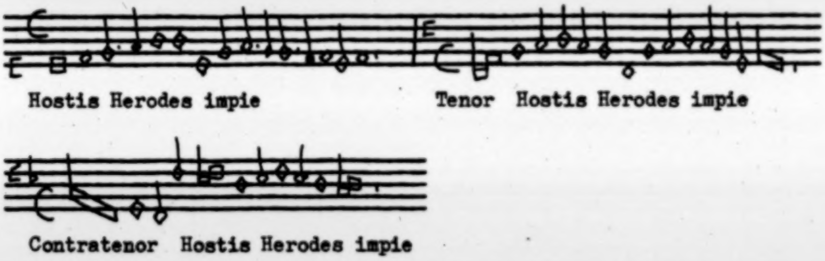
248. Hostis Herodes impie (53)

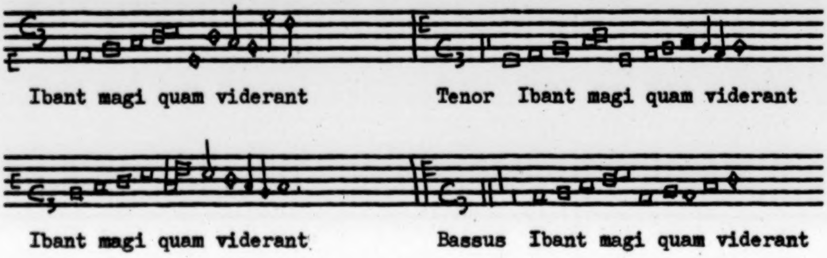

Hostis Herodes impie
Tenor Hostis Herodes impie
Contratenor Hostis Herodes impie

Source: MC 871, p. 296(fol. 25').

Remarks: CF in S, modernized. Full text(1) in S only.

Modern edition:

249. Hostis Herodes impie (53)


Ibant magi quam viderant
Tenor Ibant magi quam viderant
Ibant magi quam viderant
Bassus Ibant magi quam viderant

Source: CS 15, 8'-9.

Remarks: CF in T, modernized. Full text(2) in all voices.

Modern edition:

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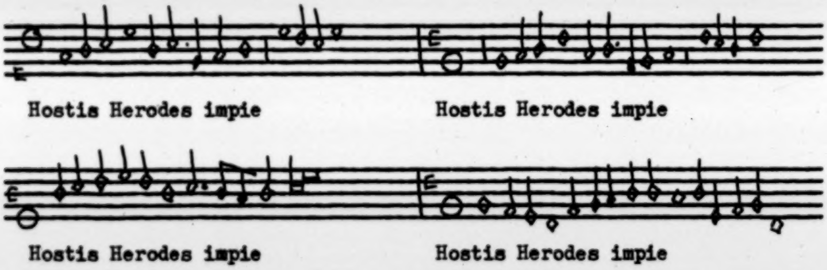
250. Hostis Herodes impie (36_2) **Gaffurius**

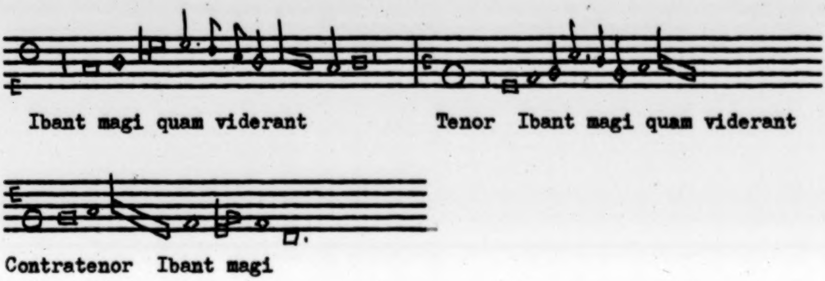

Hostis Herodes impie
Hostis Herodes impie
Hostis Herodes impie
Hostis Herodes impie

Source: MC 871, p. 334(fol. 45'), Franchinus Gafforus.

Remarks: CF in S, modernized. Full text(1) in S only.

Modern edition: Kan, II, 200.

251. Hostis Herodes impie (36_2)


Ibant magi quam viderant
Tenor Ibant magi quam viderant
Contratenor Ibant magi

Source: Ver 759, 62'.

Remarks: CF in S, modernized. Full text(2 and 4) in S and T only.

Modern edition: Kan, II, 204.

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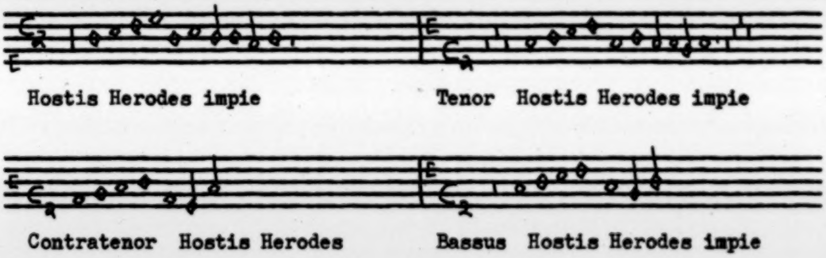
252. Hostis Herodes impie (36_2)

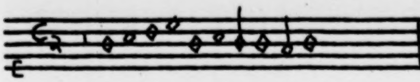

Hostis Herodes impie
Tenor Hostis Herodes impie
Contratenor Hostis Herodes
Bassus Hostis Herodes impie

Source: SP B 80, 246'-247.

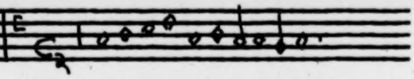
Remarks: CF in S, modernized. Full text(1 and 2) in all voices. To be used with Nos. 253-255.

Modern edition: App. II, No. 43.

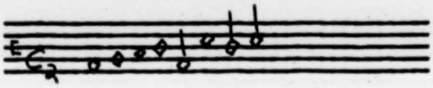
253. Hostis Herodes impie (36_2)



Lavacra puri gurgitis



Tenor Lavacra puri gurgitis



Contratenor Lavacra puri gurgitis

Source: SP B 80, 247'.

Remarks: CF in S, modernized. Full text(3) in all voices. To be used with Nos. 252, 254, and 255.

Modern edition: App. II, No. 44.

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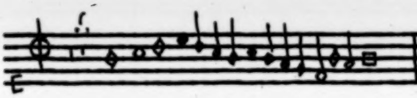
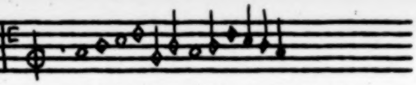
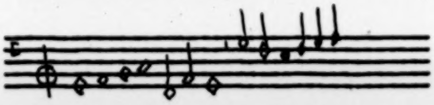
254. Hostis Herodes impie (36_2)



Novum genus potentie



Tenor Novum genus potentie



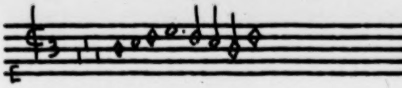
Bassus Novum genus potentie

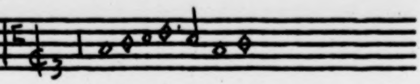
Source: SP B 80, 248.

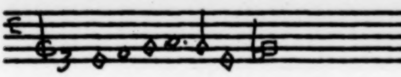
Remarks: CF in S, modernized. A canonically derived from S. Full text (4) in all voices. To be used with Nos. 252, 253, and 255.

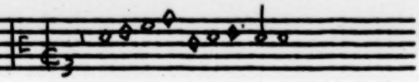
Modern edition: App. II, No. 45.

255. Hostis Herodes impie (36_2)


Gloria tibi Domine


Tenor Gloria tibi Domine


Bassus Gloria tibi Domine


Contratenor Gloria tibi Domine

Source: SP B 80, 248'.

Remarks: CF in S, modernized. Full text(5) in all voices. To be used with Nos. 252-254.

Modern edition: App. II, No. 46.

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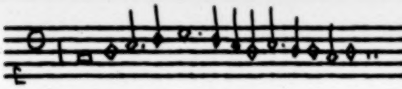
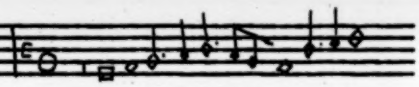
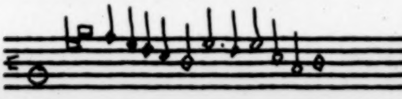
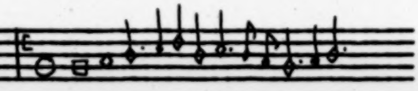
256. Hostis Herodes impie (36_2)


Ibant magi quam viderant


Tenor Ibant magi quam viderant


Altus Ibant magi quam viderant

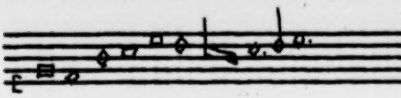

Bassus Ibant magi quam viderant

Source: PC 862, 74'-75.

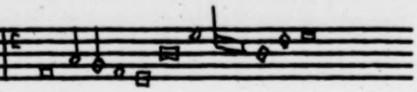
Remarks: CF in S, modernized. Full text(2) in S, A, and B.

Modern edition:

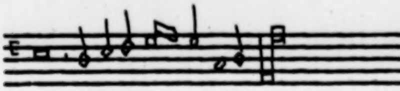
257. Hostis Herodes impie (505)



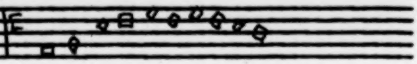
Hostis Herodes impie



Tenor



Contratenor



Tenor fa bor Hostis

Source: Em, 134.

Remarks: CF in S, modernized. Full text(1) in S only. May be performed either a 3 or a fauxbourdon.

Modern edition:

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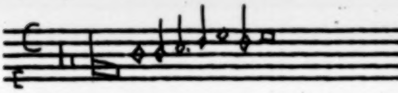
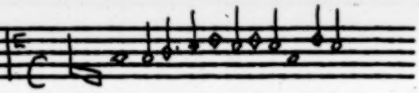
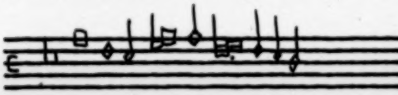
258. Hostis Herodes impie (505)



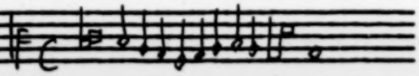
Ibant magi



Tenor Ibant magi



Altus



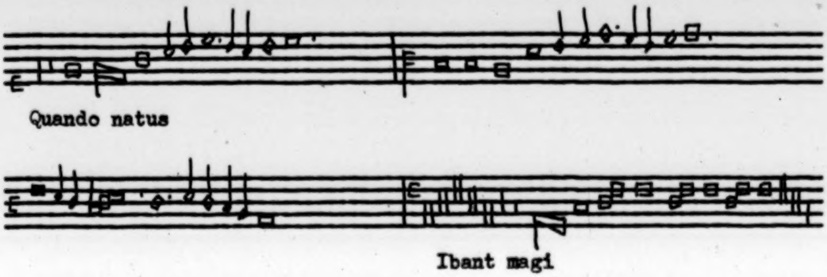
Bassus

Source: Mu 3154, 152.

Remarks: CF in S, modernized. Incipit(2) only in S and T only.

Modern edition:

259. Hostis Herodes impie (505)



Source: L Apel, 18'-19.

Remarks: CF in T, equal values. Full text(2) in T only. S has text and melody of antiphon for New Year's Day.

Modern edition: GerA, I, 22-23.

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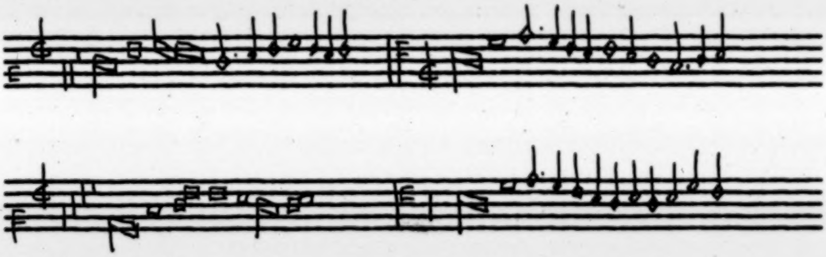
260. Hostis Herodes impie (505)

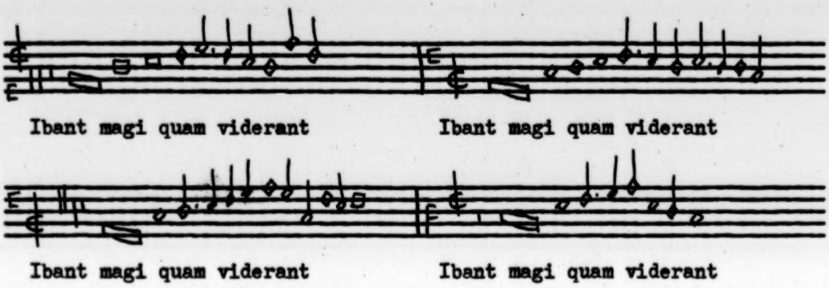


Source: L Apel, 37'-38.

Remarks: CF in T, equal values. No text. Identification made through CF.

Modern edition: GerA, I, 44-45.

261. Hostis Herodes impie (505)


Ibant magi quam viderant
Ibant magi quam viderant
Ibant magi quam viderant
Ibant magi quam viderant

Source: Anna 1248, pp. 470-471.

Remarks: CF in S, modernized. Full text(2 and 4) in all voices.

Modern edition:

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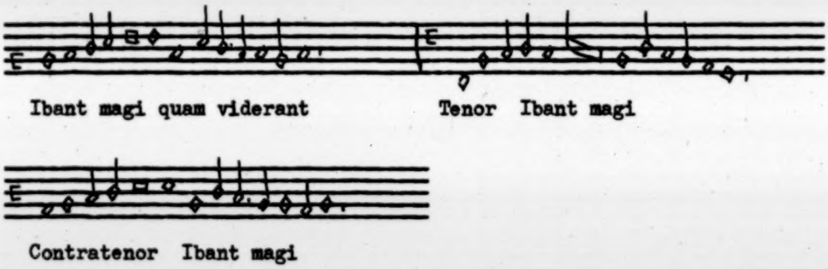
262. Hostis Herodes impie Janue

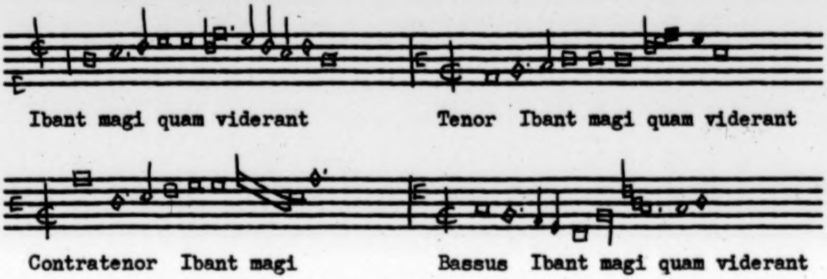

Ibant magi quam viderant
Tenor Ibant magi
Contratenor Ibant magi

Source: F 112bis, 55, A. de Janue.

Remarks: Full text(2) in S only.

Modern edition: Kan, II, 103; App. II, No. 5.

263. Hostis Herodes impie


Ibant magi quam viderant
Tenor Ibant magi quam viderant
Contratenor Ibant magi
Bassus Ibant magi quam viderant

Sources: Ver 758, 50'-51; Ver 759, 19'-20.

Remarks: Full text(2 and 4) in all voices in Ver 758. Full text(2) in all voices in Ver 759.

Modern edition:

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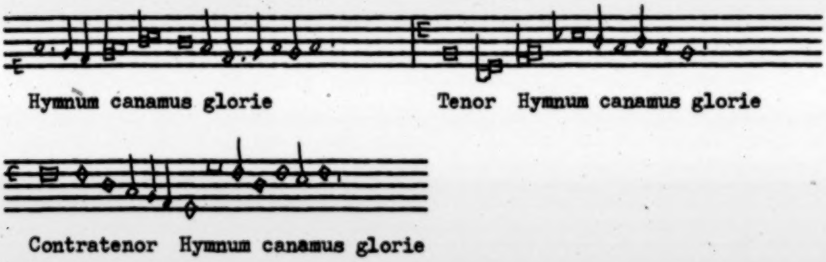
264. Hymnum canamus gloriae/Hymni novi

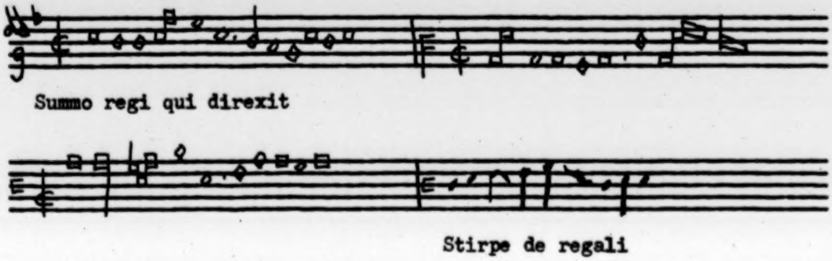

Hymnum canamus glorie
Tenor Hymnum canamus glorie
Contratenor Hymnum canamus glorie

Source: MC 871, p. 302(fol. 28').

Remarks: Full text(1) in S only.

Modern edition:

265. Hymnum cantet plebs jucunda (414)


Summo regi qui direxit
Stirpe de regali

Source: B 40021, 246'-247.

Remarks: CF in T in chant notation(equal values). Full text(2) in S. Full text(4 and 6) in T. To be used with No. 266. T serves both settings.

Modern edition:

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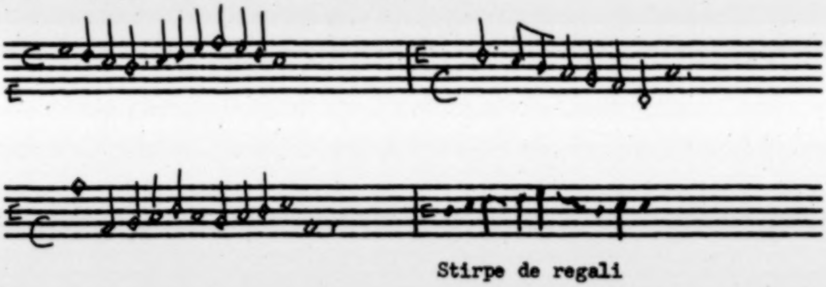
266. Hymnum cantet plebs jucunda (414)

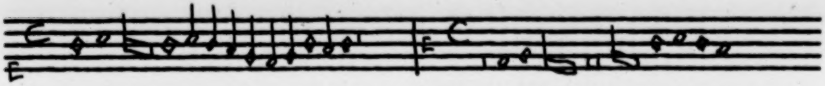

Stirpe de regali

Source: B 40021, 246'-247.

Remarks: CF in T, in chant notation(equal values). Full text(4 and 6) in T only. To be used with No. 265. T serves both settings.

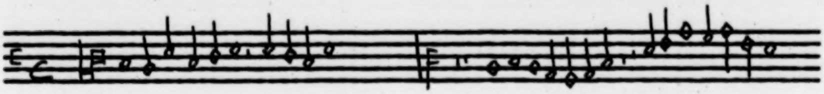
Modern edition:

267. Iam Christus astra ascenderat (17)



Solemnis urgebat dies

Tenor Solemnis urgebat dies



Contratenor Solemnis urgebat

Bassus Solemnis urgebat dies

Sources: Ver 758, 55'-56; Ver 759, 71'.

Remarks: CF in S, modernized. Full text(2) in all voices in both sources.

Modern edition:

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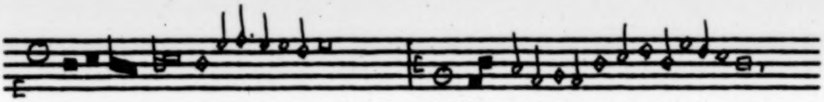
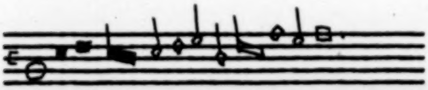
268. Iam Christus astra ascenderat (17)



Solemnis urgebat dies

Tenor Solemnis urgebat dies



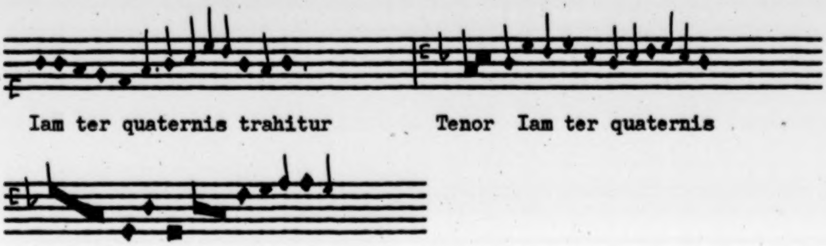
Contratenor Solemnis urgebat dies

Source: Ver 759, 62.

Remarks: CF in S, modernized. Full text(2) in S and T only.

Modern edition:

269. **Iam ter quaternis trahitur (14)**



Iam ter quaternis trahitur

Tenor Iam ter quaternis

Contratenor Iam ter quaternis

__Source__: Ca 6, 23'-24.

__Remarks__: **CF in S, modernized. Full text(1) in S only.**

__Modern edition__:

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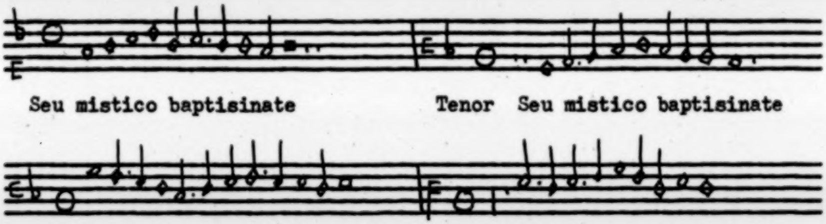
270. **Illuminans altissimus (26)**



Seu mistico baptisinate

Tenor Seu mistico baptisinate

Contratenor acutus Seu mistico

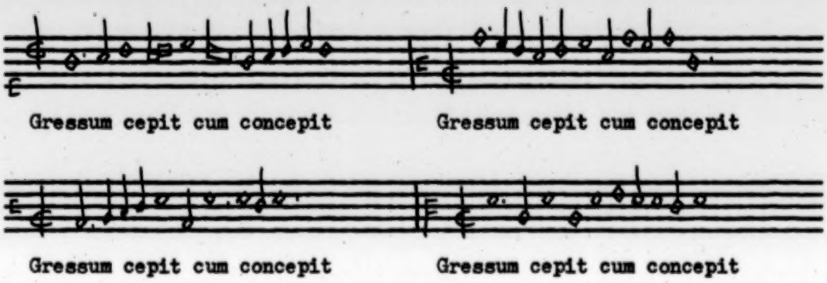
Contratenor bassus Fluenti

__Source__: Mi 2269, 1'-2.

__Remarks__: **CF in S, modernized. Full text(2) in all voices.**

__Modern edition__: MigA, 9.

271. In Mariam vitae viam (414)


Gressum cepit cum concepit
Gressum cepit cum concepit
Gressum cepit cum concepit
Gressum cepit cum concepit

Source: Anna 1248, pp. 488-489.

Remarks: CF in S, modernized. Full text(2, 4, and 6) in all voices.

Modern edition:

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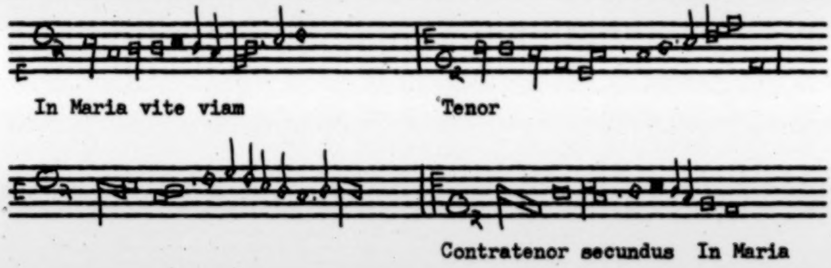
272. In Mariam vitae viam Hermannus de Atrio

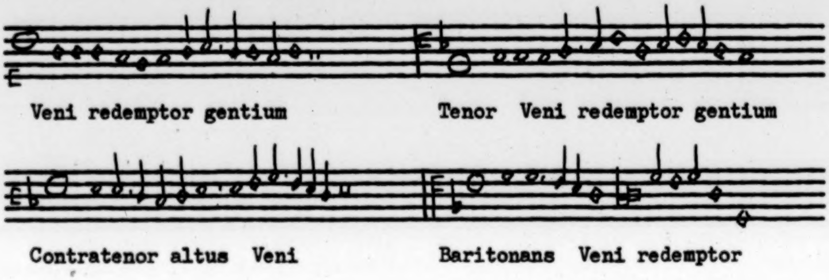

In Maria vite viam
Tenor
Contratenor secundus In Maria

Source: Tr 89, 239'-240(672), Hermannus de Atrio.

Remarks: Incipit(1) only in S and CT II only.

Modern edition: App. II, No. 29.

273. Intende qui regis Israel (14)


Veni redemptor gentium
Tenor Veni redemptor gentium
Contratenor altus Veni
Baritonans Veni redemptor

Source: Mi 2269, 1'-2.

Remarks: CF in S, modernized. Full text(2) in all voices.

Modern edition: MigA, 8.

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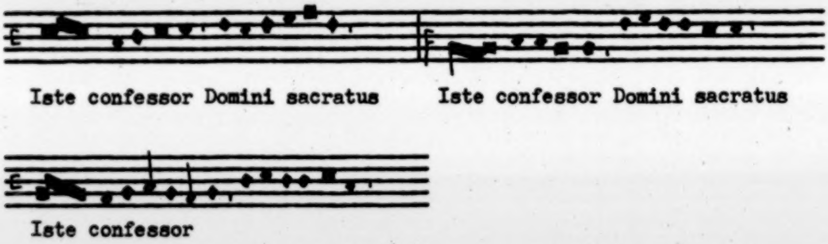
274. Iste confessor (160_5)

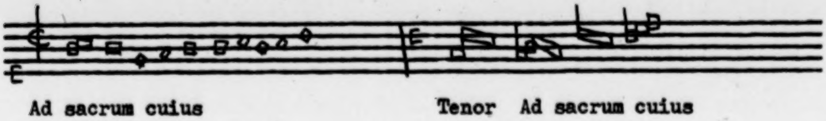

Iste confessor Domini sacratus
Iste confessor Domini sacratus
Iste confessor

Source: Apt, 16; Tr 87, 164(148); Ca 32, 7; PA, 225'.

Remarks: CF in S, modernized. Full text(1) in all voices in Apt and Tr 87. Tr 87 and Ca 32 have a different CT. The setting appears in Ms. 5b of the Basilique de Ste. Anne in Apt with the text Orbis exultans. See No. 367.

Modern edition: GasM, 62-63; BesV, 19; Kan, II, 13; App. II, No. 1.

275. Iste confessor (160_5) Janue


Ad sacrum cuius
Tenor Ad sacrum cuius

Sources: F 112bis, 12', A. Janue; MC 871, p. 326(fol. 40').

Remarks: CF in S, modernized. Full text(3) in S only in F 112bis. Full text(1) in S only in MC 871. Setting is a fauxbourdon.

Modern edition: Kan, II, 121.

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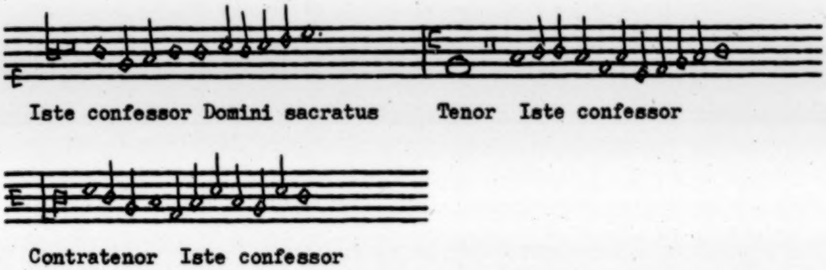
276. Iste confessor (160_5) de Quadris

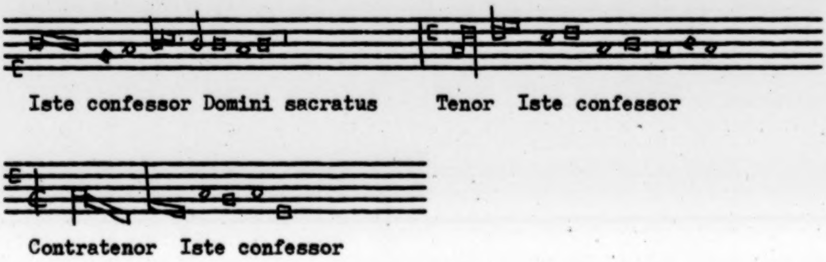

Iste confessor Domini sacratus
Tenor Iste confessor
Contratenor Iste confessor

Sources: F 112bis, 12'-13, Jo. de Quadris; MC 871, p. 325(fol. 40); Ver 759, 63'; PC 862, 86'.

Remarks: CF in S, modernized. Full text(1) in S only in F 112bis and MC 871. Full text(2 and 4) in S and T in Ver 759, Full text (2) in S only in PC 862.

Modern edition: Kan, II, 97.

277. Iste confessor (160$_5$)


Iste confessor Domini sacratus
Tenor Iste confessor
Contratenor Iste confessor

Source: SP B 80, 219.

Remarks: CF in S, modernized. Full text(1) in S only.

Modern edition:

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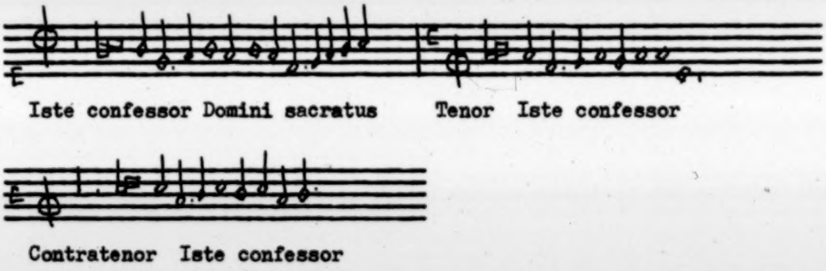
278. Iste confessor (160$_5$) Martini

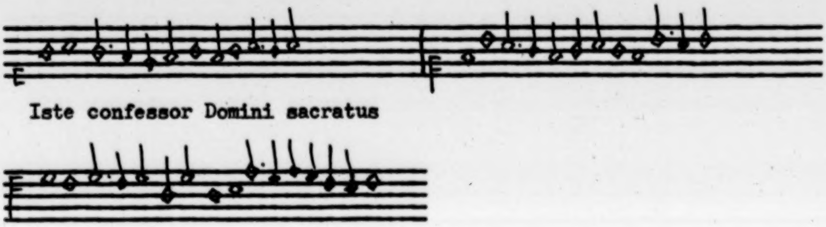

Iste confessor Domini sacratus
Tenor Iste confessor
Contratenor Iste confessor

Source: Mod 454, 38, Io. Martini.

Remarks: CF in S, modernized. Full text(1) in S and T only.

Modern edition:

279. Iste confessor (160_5)


Iste confessor Domini sacratus

Source: Per, No. 161.

Remarks: CF in S, modernized. Incipit(1) only in S only.

Modern edition:

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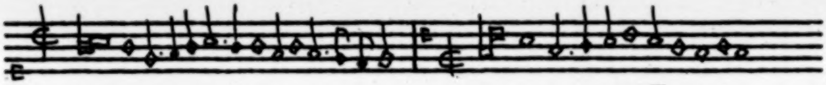
280. Iste confessor (160_5)

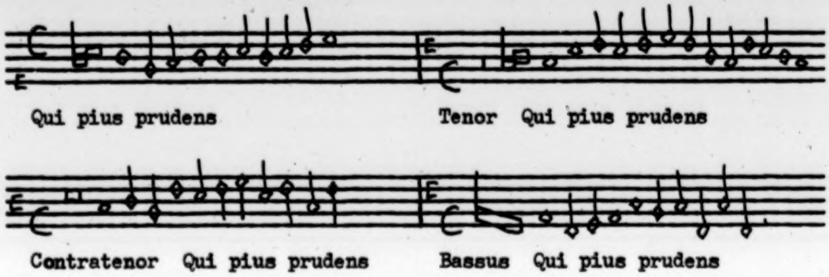

Qui pius prudens
Tenor Qui pius prudens

Source: Ver 759, 63'-64.

Remarks: CF in S, modernized. Full text(2) in all voices. Setting is a *fauxbourdon* according to superscription.

Modern edition:

281. Iste confessor (160_5)


Qui pius prudens
Tenor Qui pius prudens
Contratenor Qui pius prudens
Bassus Qui pius prudens

Sources: Ver 758, 60'-61; Ver 759, 61'-62.

Remarks: CF in S, modernized. Full text(2) in all voices in Ver 758. Full text(2 and 4) in all voices in Ver 759.

Modern edition:

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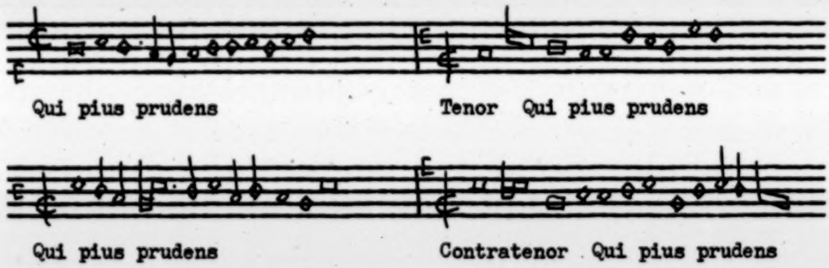
282. Iste confessor (160_5)

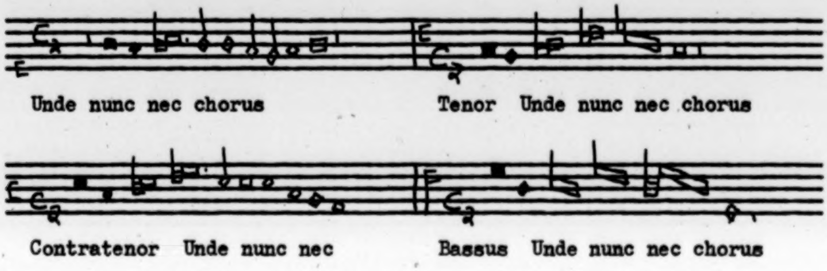

Qui pius prudens
Tenor Qui pius prudens
Qui pius prudens
Contratenor Qui pius prudens

Source: CS 15, 64'-65.

Remarks: CF in S, modernized. Full text(2) in all voices. Setting can be performed either a 4 or a fauxbourdon.

Modern edition:

283. Iste confessor (160_5)


Unde nunc nec chorus
Tenor Unde nunc nec chorus
Contratenor Unde nunc nec
Bassus Unde nunc nec chorus

Source: CS 15, 65'-66.

Remarks: CF in S, modernized. Full text(4) in all voices.

Modern edition:

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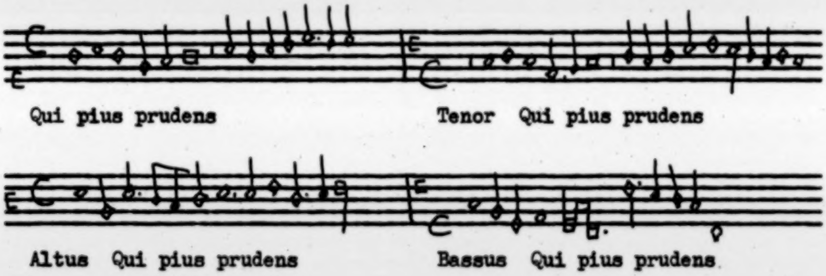
284. Iste confessor (160_5)

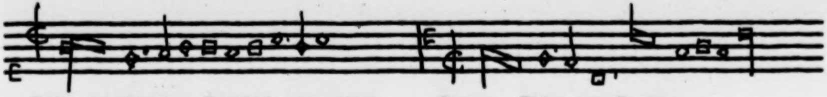

Qui pius prudens
Tenor Qui pius prudens
Altus Qui pius prudens
Bassus Qui pius prudens

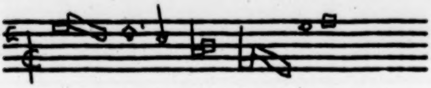
Source: FC 862, 87'-88.

Remarks: CF in S, modernized. Full text(2) in S only.

Modern edition:

285. Iste confessor (160_5)


Iste confessor Domini sacratus
Tenor Iste confessor


Contratenor Iste confessor

Sources: Tr 88, 240(384); Stv, 281.

Remarks: CF in S, modernized. Full text(1) in S only in Tr 88.
Incipit(1) only in S only in Stv.

Modern edition:

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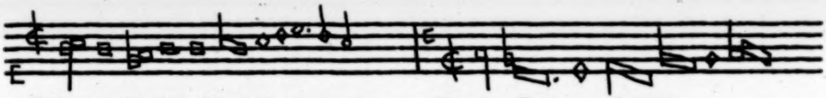
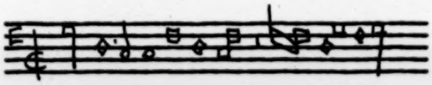
286. Iste confessor (160_5)


Iste confessor Domini sacratus
Tenor Iste confessor

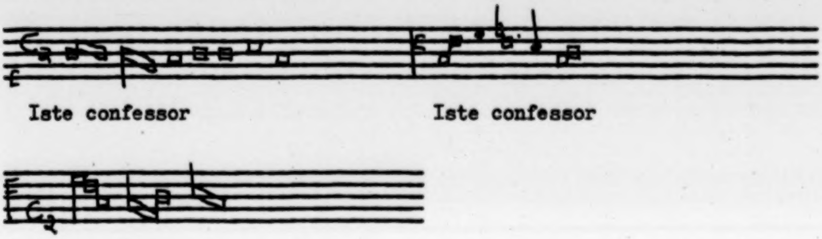

Contratenor Iste confessor

Source: Tr 88, 240'(385).

Remarks: CF in S, modernized. Incipit(1) only in all voices.

Modern edition:

287. Iste confessor (160_5)


Iste confessor
Iste confessor
Iste confessor

Source: Glog, No. 171.

Remarks: CF in S, modernized. Full text(1) in S only.

Modern edition:

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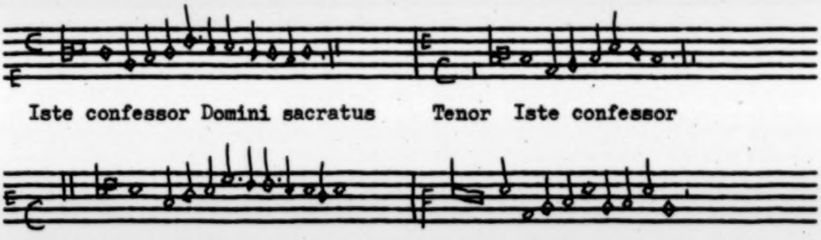
288. Iste confessor (160_5)

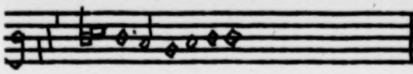

Iste confessor Domini sacratus
Tenor Iste confessor
Altus Iste confessor
Bassus Iste confessor

Source: Mu 3154, 152'-153.

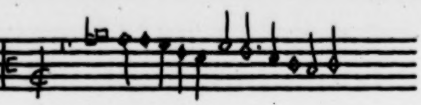
Remarks: CF in S, modernized. Incipit(1) only in all voices.

Modern edition:

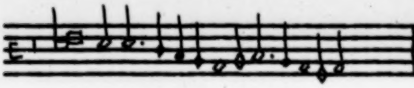
289. Iste confessor (160_5)



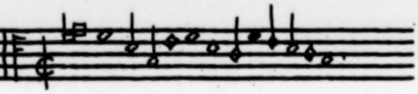
Qui pius prudens



Qui pius prudens



Qui pius prudens



Qui pius prudens

Source: Anna 1248, pp. 498-499.

Remarks: CF in S, modernized. Full text(2 and 4) in all voices.

Modern edition:

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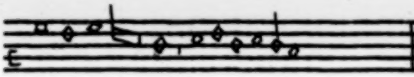
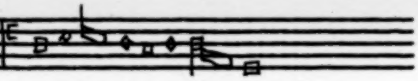
290. Iste confessor (146) Dufay



Qui pius prudens



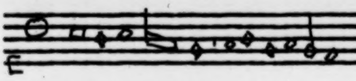
Tenor au faulx bourdon

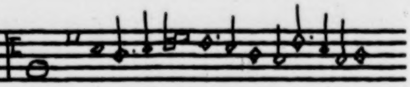
Sources: Mod B, 23, Dufay; Q 15, 297, Dufay; Tr 92, 238(1582), G. Dufay; CS 15, 62.

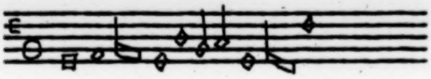
Remarks: CF in S, modernized. Full text(2 and 4) in S only in Mod B and Q 15. Full text(2) in S only in Tr 92. Full text(2) in all voices in CS 15. This setting is also found in CS 15 with a new tenor and contratenor. See No. 291.

Modern edition: DufayO, 69-70; DTO 14-15, 163; CW XLIX, No. 21.

291. Iste confessor (146)


Qui pius prudens


Tenor Qui pius prudens


Contratenor Qui pius prudens

Sources: CS 15, 62'-63; CS 15, 63'-64.

Remarks: CF in S, modernized. Full text(2) in all voices on 62'-63.
Full text(4) in all voices on 63'-64. S is by Dufay(See No. 290.); T and CT are newly composed.

Modern edition: DufayO, 146; CW XLIX, Anhang, No. 6.

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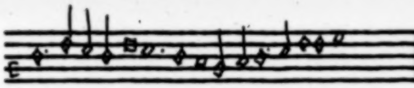
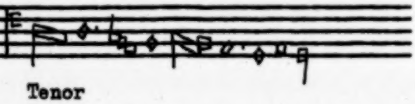
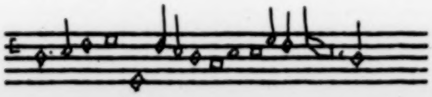
292. Iste confessor (146)


Iste confessor Domini sacratus


Tenor

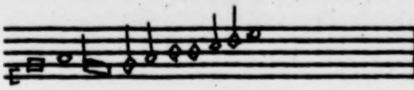

Contratenor

Source: Tr 87, 242'(183).

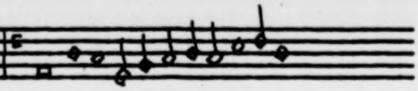
Remarks: CF in T, modernized. Full text(1) in S only.

Modern edition:

293. Jesu corona virginum (115) Dufay



Qui pascis inter lilia



Tenor Qui pascis

Sources: Mod B, 23', Dufay; Q 15,298, Dufay; CS 15, 67'.

Remarks: CF in S, modernized. Full text(2 and 4) in S only in Mod B and Q 15. Full text(4) in all voices in CS 15. The same setting is found with the text Deus tuorum militum. See No. 165. Nos. 294 and 295 are based on this setting.

Modern edition: DufayO, 70-71; CW XLIX, No. 19.

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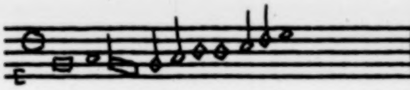
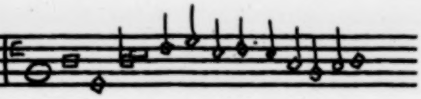
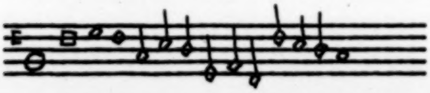
294. Jesu corona virginum (115)



Qui pascis inter lilia



Tenor Qui pascis inter lilia



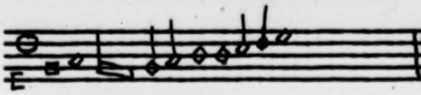
Contratenor Qui pascis inter lilia

Source: CS 15, 66'-67.

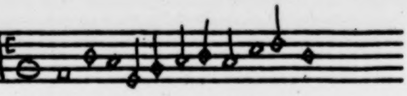
Remarks: CF in S, modernized. Full text(2) in all voices. Uses Dufay S with newly composed T and CT. See No. 293.

Modern edition: DufayO, 147; CW XLIX, Anhang, No. 7a.

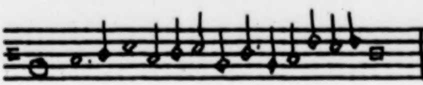
295. Jesu corona virginum (115)



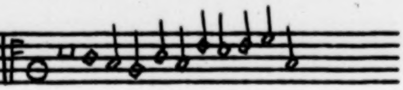
Laus honor virtus



Tenor Laus honor virtus



Contratenor Laus honor virtus



Bassus Laus honor virtus

Source: CS 15, 67'-68.

Remarks: CF in S, modernized. Full text(6) in all voices. Uses Dufay S and T with new CT and B. See No. 293.

Modern edition: DufayO, 147-148; CW XLIX, Anhang, No. 7b.

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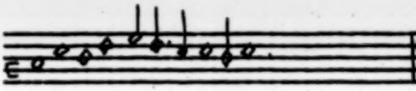
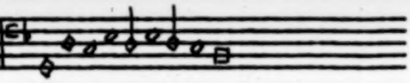
296. Jesu corona virginum (P, f. 169') Janue



Jesu corona virginum



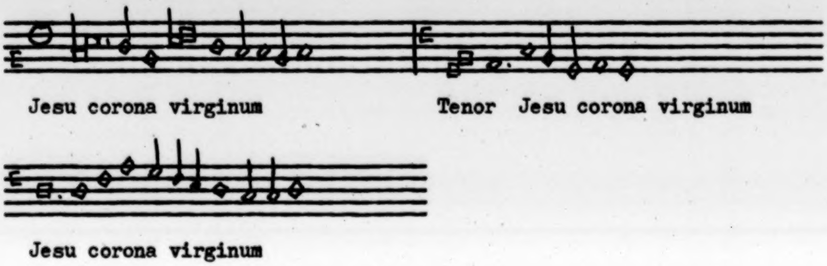
Tenor Jesu corona virginum
a faulx bourdon

Sources: F 112bis, 6', A. Janue; F 112bis, 13.

Remarks: CF in S, modernized. Full text(1) in S only.

Modern edition: Kan, II, 96.

297. Jesu corona virginum (P, f. 169')


Jesu corona virginum
Tenor Jesu corona virginum
Jesu corona virginum

Source: MC 871, p. 327(fol. 41).

Remarks: CF in T, modernized. Full text(1) in S only.

Modern edition:

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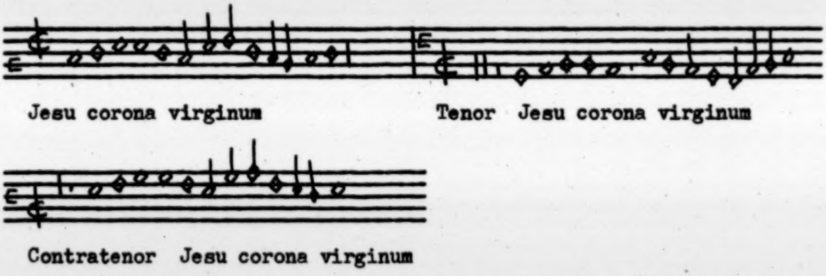
298. Jesu corona virginum (P, f. 169') Martini

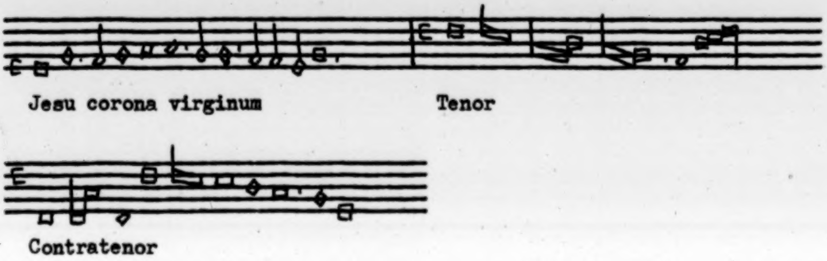

Jesu corona virginum
Tenor Jesu corona virginum
Contratenor Jesu corona virginum

Source: Mod 454, 38', Io. Martini.

Remarks: CF in T, modernized. Full text(1) in S and T only.

Modern edition:

299. Jesu corona virginum (Spec, p. 604)


Jesu corona virginum
Tenor
Contratenor

Source: Stv, 280'.

Remarks: CF in S, modernized. Incipit(1) only in S only.

Modern edition:

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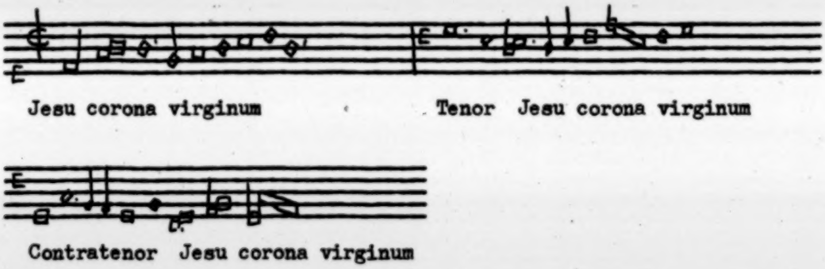
300. Jesu corona virginum (Spec, p. 604)

H. U.

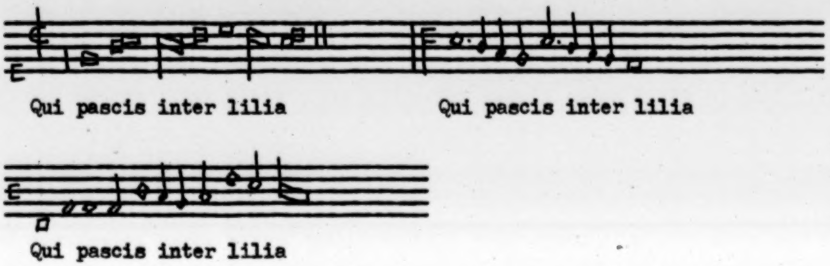

Jesu corona virginum
Tenor Jesu corona virginum
Contratenor Jesu corona virginum

Source: Tr 91, 203(1321).

Remarks: CF in S, modernized. Incipit(1) only in all voices.

Modern edition:

301. Jesu corona virginum (Spec, p. 604) B. H.


Qui pascis inter lilia
Qui pascis inter lilia
Qui pascis inter lilia

Source: B 40021, 97'-98, B. H.

Remarks: CF in S, equal values. Full text(2 and 4) in all voices.

Modern edition: CW XXXII, 13-14.

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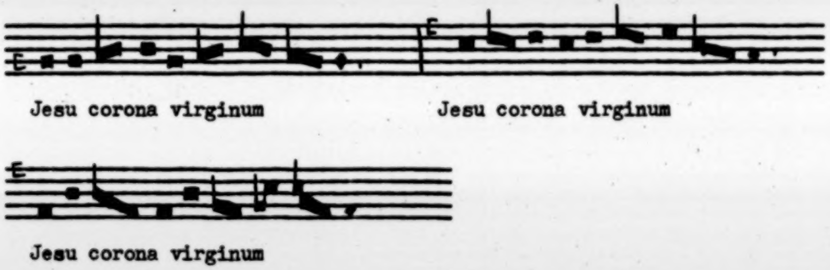
302. Jesu corona virginum (127_3)

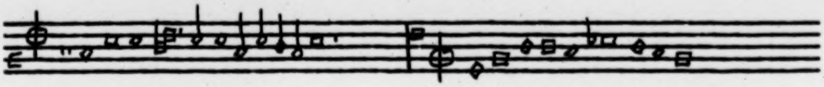

Jesu corona virginum
Jesu corona virginum
Jesu corona virginum

Source: Apt, 15'.

Remarks: CF in S, modernized. Full text(1) in all voices.

Modern edition: GasM, 61.

303. Jesu corona virginum



Jesu corona virginum   Tenor Jesu corona virginum

Source: SP B 80, 188.

Remarks: Full text(1) in S only. Inscription, "Contra ad faulx bourdon."

Modern edition:

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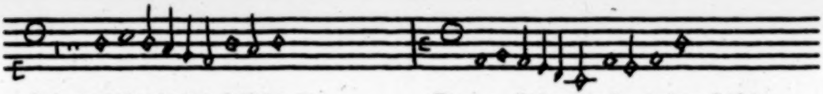
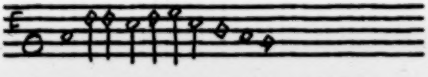
304. Jesu corona virginum



Qui pascis inter lilia   Tenor Qui pascis inter lilia



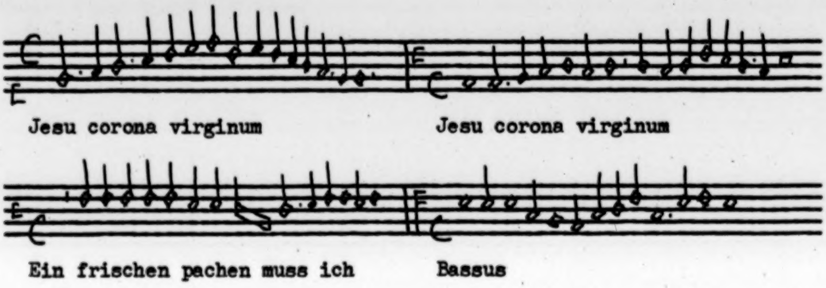
Bassus Qui pascis inter lilia

Source: FC 862, 87.

Remarks: Full text(2) in S only.

Modern edition:

305. Jesu corona virginum


Jesu corona virginum
Jesu corona virginum
Ein frischen pachen muss ich
Bassus

Source: Mu 3154, 154.

Remarks: Incipit(1) only in S and T only. A second, vernacular text and melody is in the altus.

Modern edition: CW XXXII, 16-17.

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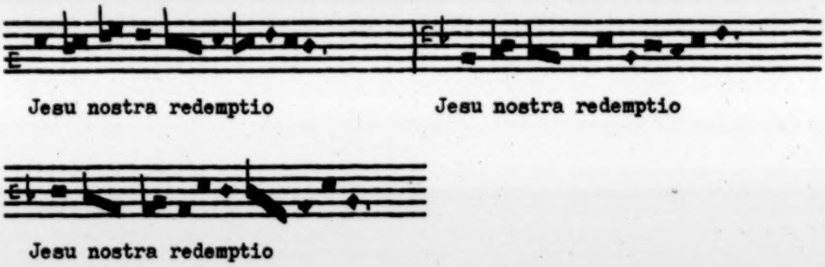
306. Jesu nostra redemptio (513)

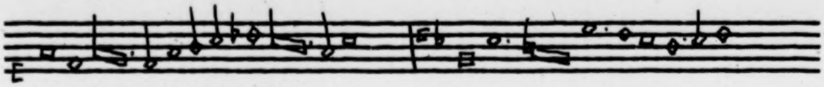

Jesu nostra redemptio
Jesu nostra redemptio
Jesu nostra redemptio

Source: Apt, 16'.

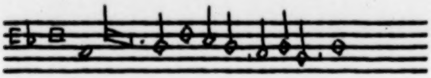
Remarks: CF in S, modernized. Full text(1) in all voices.

Modern edition: GasM, 63.

307. Jesu nostra redemptio (513) Dufay



Que te vincit clementia Tenor Que te vincit



Contratenor Que te vincit

Sources: Mod B, 11'-12, Dufay; Q 15, 289, Dufay.

Remarks: CF in S, modernized. Full text(2 and 4) in S only.

Modern edition: DufayO, 49-50; CW XLIX, No. 8.

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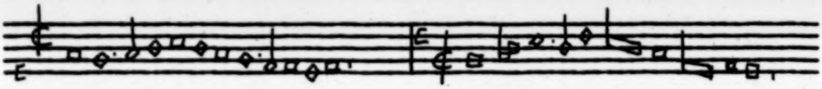
308. Jesu nostra redemptio (513)



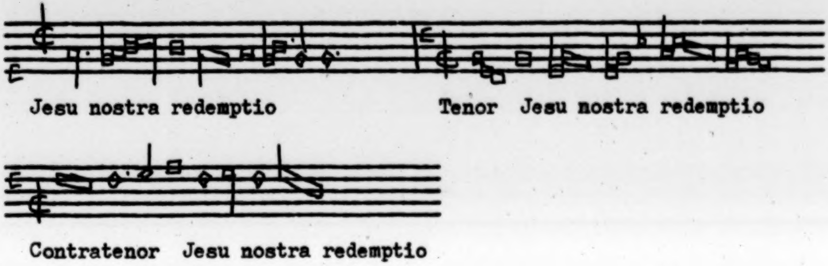
Jesu nostra redemptio Tenor faulx bourdon Jesu nostra

Source: Tr 88, 228'(370).

Remarks: CF in S, modernized. Full text(1) in S only.

Modern edition: Kan, II, 118.

309. Jesu nostra redemptio (513)


Jesu nostra redemptio
Tenor Jesu nostra redemptio
Contratenor Jesu nostra redemptio

Source: SP B 80, 183'.

Remarks: CF in S, modernized. Full text(1) in S and T only.

Modern edition:

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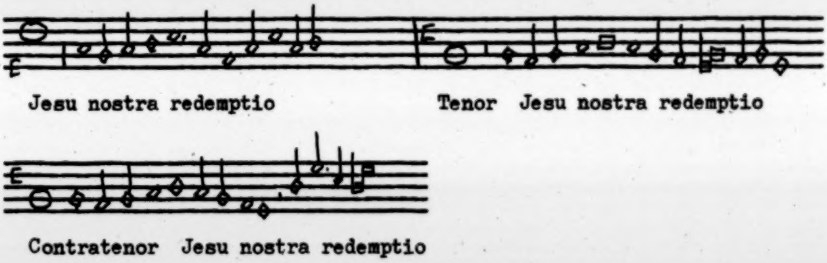
310. Jesu nostra redemptio (513)

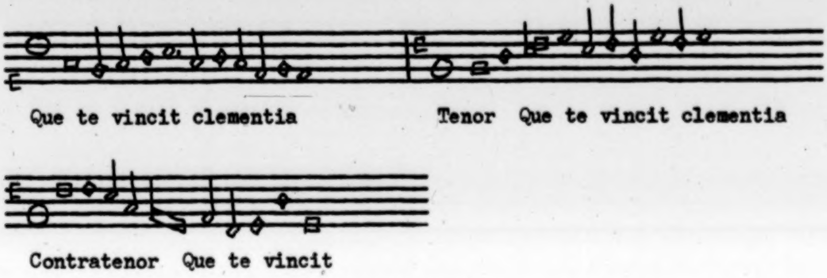

Jesu nostra redemptio
Tenor Jesu nostra redemptio
Contratenor Jesu nostra redemptio

Source: MC 871, p. 303(fol. 29).

Remarks: CF in S, modernized. Full text(1) in S only.

Modern edition:

311. Jesu nostra redemptio (513)


Que te vincit clementia
Tenor Que te vincit clementia
Contratenor Que te vincit

Source: Ver 759, 61'-62.

Remarks: CF in S, modernized. Full text(2 and 4) in S and T only.

Modern edition:

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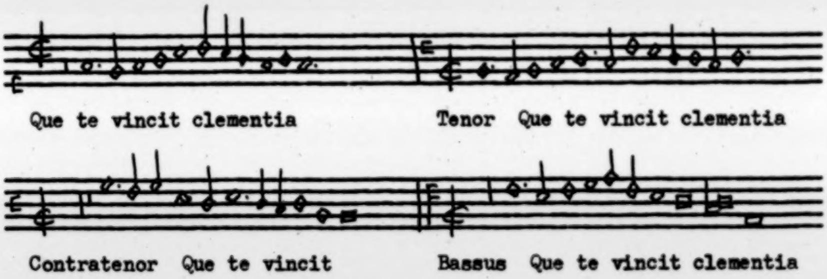
312. Jesu nostra redemptio (513)

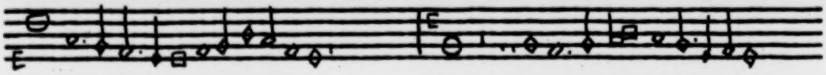

Que te vincit clementia
Tenor Que te vincit clementia
Contratenor Que te vincit
Bassus Que te vincit clementia

Source: Ver 758, 54'-55.

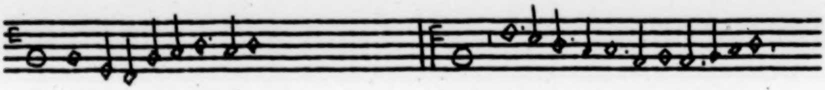
Remarks: CF in S, modernized. Full text(2) in all voices.

Modern edition:

313. Jesu nostra redemptio (513)



Que te vincit clementia   Tenor Que te vincit clementia



Que te vincit clementia   Contratenor Que te vincit

Source: CS 15, 27'-28.

Remarks: CF in T, modernized. Full text(2) in all voices.

Modern edition:

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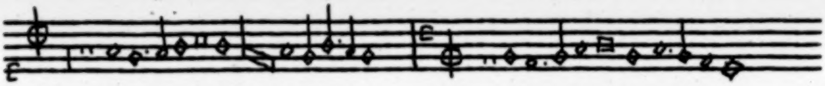
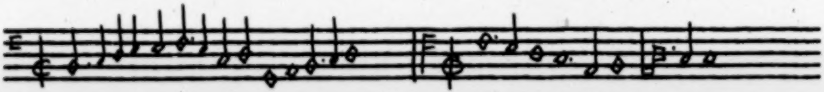
314. Jesu nostra redemptio (513)



Ipsa te cogat pietas   Tenor Ipsa te cogat pietas



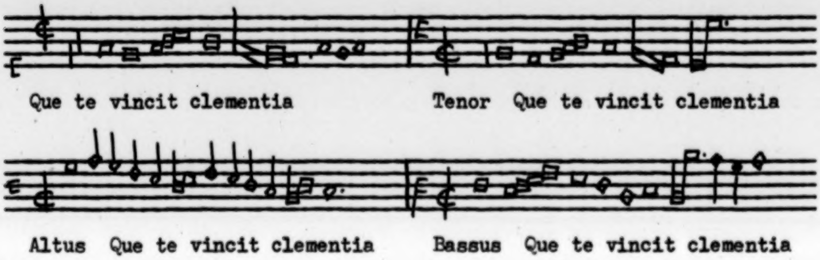
Contratenor Ipsa te cogat   Bassus Ipsa te cogat pietas

Source: CS 15, 28'-29.

Remarks: CF in S, modernized. Full text(4) in all voices.

Modern edition:

315. Jesu nostra redemptio (513)


Que te vincit clementia
Tenor Que te vincit clementia
Altus Que te vincit clementia
Bassus Que te vincit clementia

Source: PC 862, 76'-77.

Remarks: CF in S, modernized. Full text(2) in all voices.

Modern edition:

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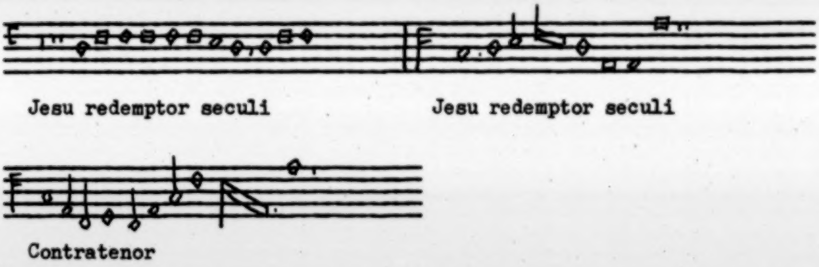
316. Jesu redemptor saeculi (8)

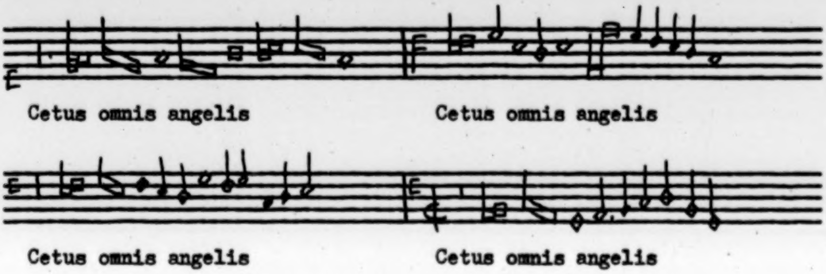

Jesu redemptor seculi
Jesu redemptor seculi
Contratenor

Source: Tr 92, 58(1412).

Remarks: CF in S, modernized. Full text(1) in S and T only.

Modern edition:

317. Jesu salvator saeculi/Redemptis (R 5)


Cetus omnis angelis
Cetus omnis angelis
Cetus omnis angelis
Cetus omnis angelis

Sources: Anna 1126, pp. 620-621; Rhau, No. 104, Stoltzer.

Remarks: CF in S, modernized. Full text(2, 4, and 6) in all voices in Anna 1126. Rhau has text Omnes superni ordines.

Modern edition: GerR, II, 36.

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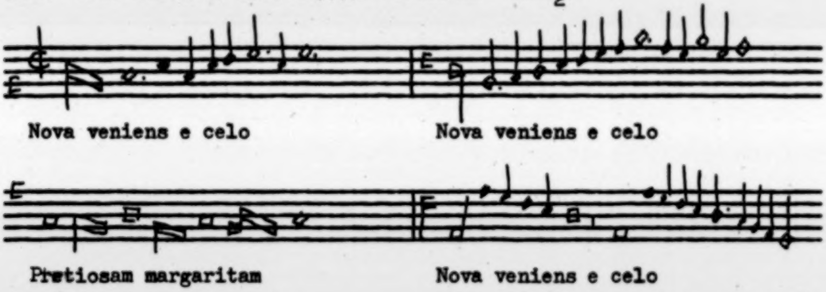
318. Jesu salvator saeculi//// Pretiosam (162_2)

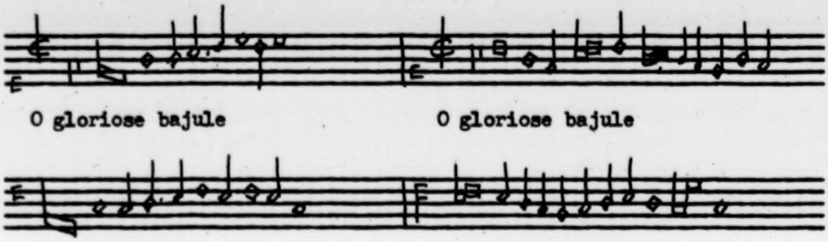

Nova veniens e celo
Nova veniens e celo
Pretiosam margaritam
Nova veniens e celo

Source: B 40021, 83'-84.

Remarks: CF in T, modernized. Full text(2) in all voices. This is a substitute text underlaid in the tenor of a setting of Urbs beata Jerusalem. See No. 476.

Modern edition:

319. Joseph confessor inclite (R 44)


O gloriose bajule
O gloriose bajule
O gloriose bajule
O gloriose bajule

Source: Anna 1248, pp. 514-515.

Remarks: CF in S, modernized. Full text(2, 4, and 6) in all voices.

Modern edition:

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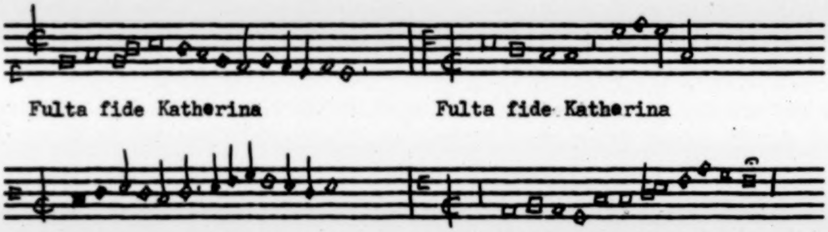
320. Katherina collaudemus (56_5)

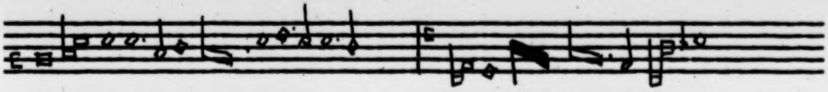

Fulta fide Katherina
Fulta fide Katherina
Fulta fide Katherina
Fulta fide Katherina

Source: Anna 1248, pp. 416-417.

Remarks: CF in T, modernized. Full text(2 and 8) in all voices. The setting is also found with the text Salve Mirae sanctitatis. See No. 440.

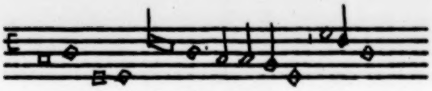
Modern edition:

321. Lucis creator optime (501_2) **Benoit**



Qui mane junctum vesperi

Tenor Qui mane junctum
a faulx bourdon



Contratenor Qui mane
absque faulx bourdon

Source: Mod B, 19'-20, Benoit.

Remarks: CF in S, modernized. Full text(2 and 4) in S only. May be performed either a 3 or a fauxbourdon.

Modern edition: ReaE, 104-105; BukP, 46.

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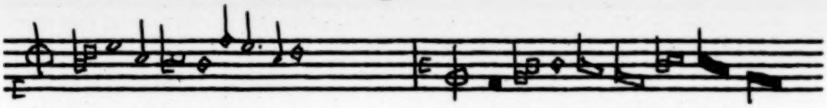
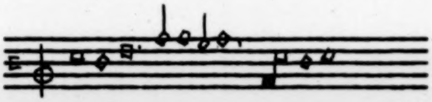
322. Lucis creator optime (501_2)



Lucis creator optime

Tenor Lucis creator optime



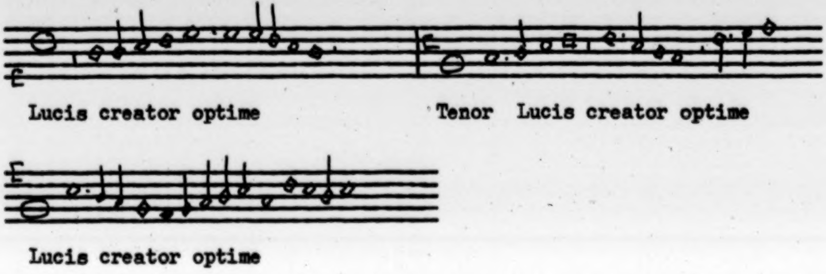
Contratenor Lucis creator optime

Source: SP B 80, 186'.

Remarks: CF in T, modernized. Full text(1) in S only.

Modern edition:

323. Lucis creator optime (501_2)


Lucis creator optime
Tenor Lucis creator optime
Lucis creator optime

Source: FP 27, 132'-133.

Remarks: CF in S, modernized. Full text(1) in all voices.

Modern edition:

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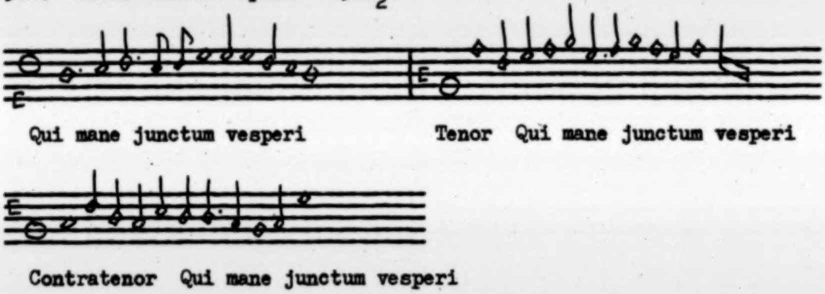
324. Lucis creator optime (501_2)

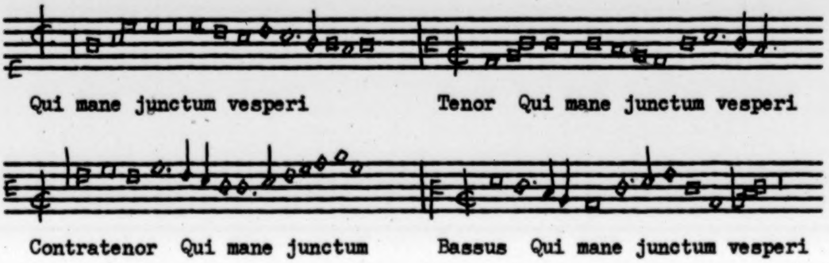

Qui mane junctum vesperi
Tenor Qui mane junctum vesperi
Contratenor Qui mane junctum vesperi

Source: Ver 759, 60.

Remarks: CF in S, modernized. Full text(2 and 4) in S and T only.

Modern edition: Kan, II, 205.

325. Lucis creator optime (501_2)


Qui mane junctum vesperi
Tenor Qui mane junctum vesperi
Contratenor Qui mane junctum
Bassus Qui mane junctum vesperi

Source: Ver 758, 57'-58.

Remarks: CF in T, modernized. Full text(2) in all voices.

Modern edition: App. II, No. 21.

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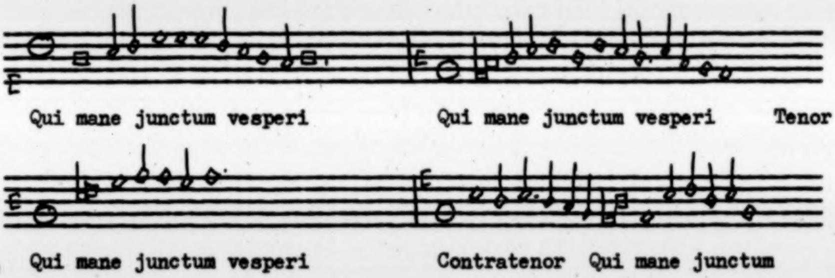
326. Lucis creator optime (501_2)

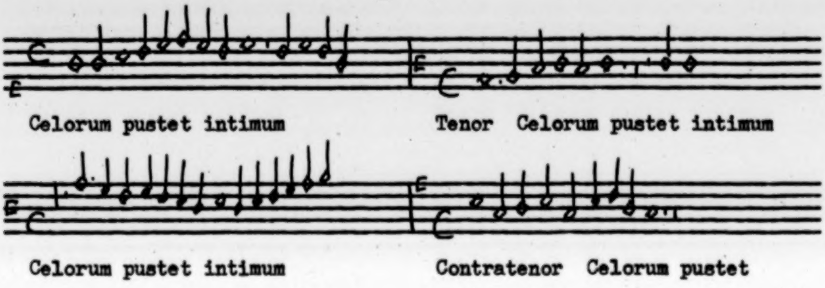

Qui mane junctum vesperi
Qui mane junctum vesperi
Tenor
Qui mane junctum vesperi
Contratenor Qui mane junctum

Source: CS 15, 12'-13.

Remarks: CF in S, modernized. Full text(2) in all voices. May be performed either a 4 or a fauxbourdon.

Modern edition:

327. Lucis creator optime (501_2)


Celorum pustet intimum
Tenor Celorum pustet intimum
Celorum pustet intimum
Contratenor Celorum pustet

Source: CS 15, 13'-14.

Remarks: CF in S, modernized. Full text(4) in all voices.

Modern edition:

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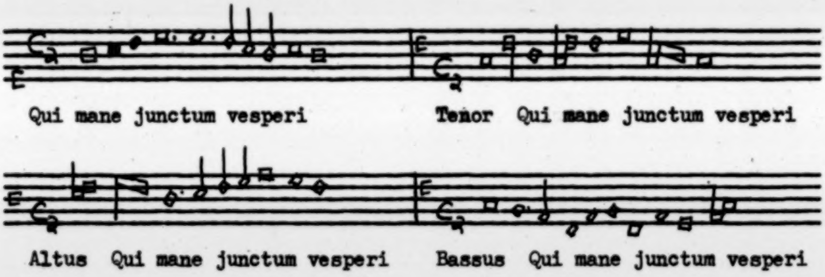
328. Lucis creator optime (501_2)

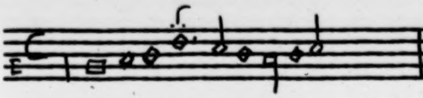

Qui mane junctum vesperi
Tenor Qui mane junctum vesperi
Altus Qui mane junctum vesperi
Bassus Qui mane junctum vesperi

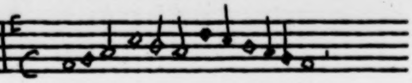
Source: PC 862, 83'-84.

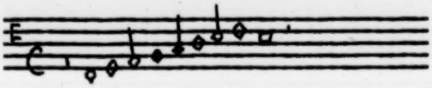
Remarks: CF in S, modernized. Full text(2) in S only.

Modern edition: App. II, No. 28.

329. Lucis creator optime (71) de Orto


Qui mane junctum vesperi


Qui mane junctum vesperi


Contratenor Que mane junctum vesperi

Source: CS 15, 10'-11, de Orto.

Remarks: CF in S, modernized. Full text(2) in all voices. B is derived canonically from S.

Modern edition: App. II, No. 23.

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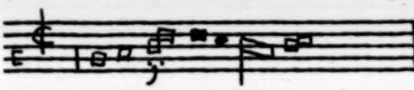
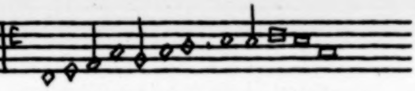
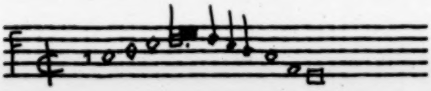
330. Lucis creator optime (71) de Orto


Celorum pustet intimum


Contratenor Celorum pustet

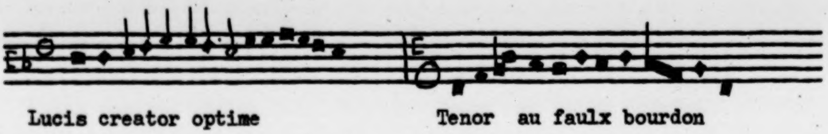

Bassus Celorum pustet intimum

Source: CS 15, 11'-12, de Orto.

Remarks: CF in S, modernized. Full text(4) in all voices. T is derived canonically from S.

Modern edition: App. II, No. 24.

331. Lucis creator optime Feragut


Lucis creator optime
Tenor au faulx bourdon

Source: Q 15, 290', Feraguti.

Remarks: Full text(1, 3, and 5) in S only.

Modern edition: Kan, II, 34.

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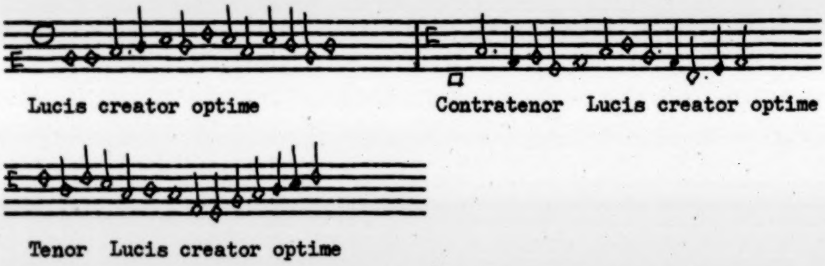
332. Lucis creator optime

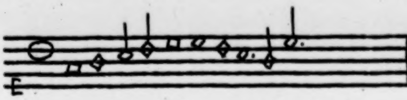

Lucis creator optime
Contratenor Lucis creator optime
Tenor Lucis creator optime

Source: MC 871, p. 314-315(fol. 34'-35).

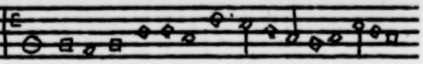
Remarks: Full text(1) in S only.

Modern edition:

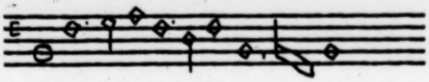
333. Lucis creator optime



Qui mane junctum vesperi



Tenor Qui mane junctum vesperi



Bassus Qui mane junctum vesperi

__Source__: PC 862, 84'.

__Remarks__: Full text(2) in S only.

__Modern edition__: App. II, No. 25.

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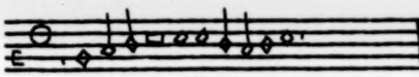
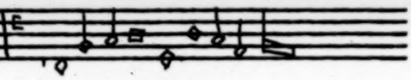
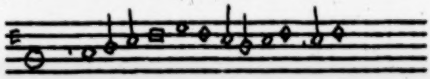
334. Lucis creator optime Janue



Qui mane junctum vesperi



Tenor Qui mane



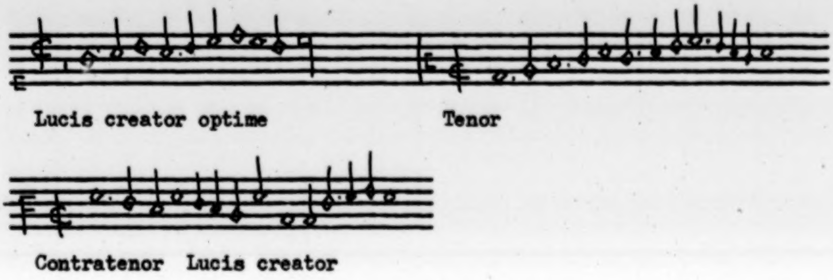
Contratenor

__Source__: F 112bis, 4'-5, A. Jan.

__Remarks__: Full text(2) in S only.

__Modern edition__: Kan, II, 98; GiaG, Appendix, No. 1(with the text __Ut queant laxis__).

335. Lucis creator optime


Lucis creator optime
Tenor
Contratenor Lucis creator

Source: FP 27, 75'-76.

Remarks: Incipit(1) only in S and CT only.

Modern edition:

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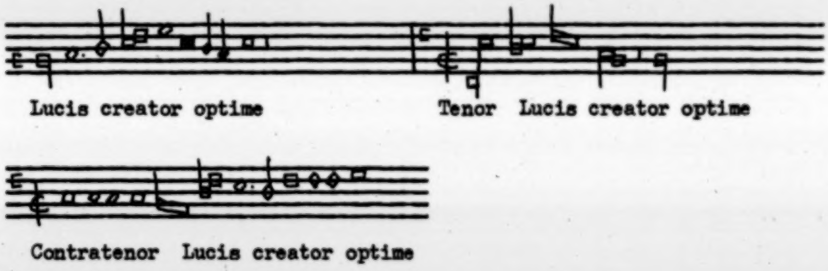
336. Lucis creator optime

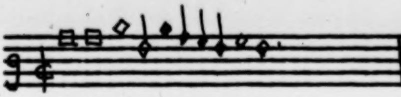

Lucis creator optime
Tenor Lucis creator optime
Contratenor Lucis creator optime

Source: Tr 90, 377(1092).

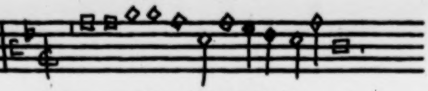
Remarks: Full text(1) in S only.

Modern edition:

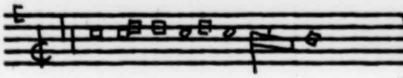
337. Lucis huius festa (507)



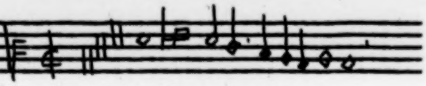
Mater matris Christi



Mater matris Christi



Mater matris Christi



Mater matris Christi

Source: Anna 1248, pp. 486-487.

Remarks: CF in T, modernized. Full text(2, 4, and 6) in all voices.

Modern edition:

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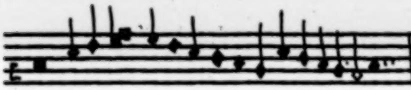
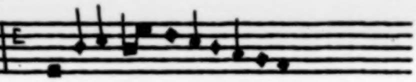
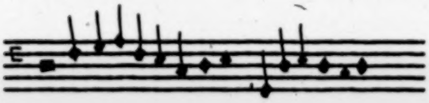
338. Magnae dies laetitiae (188) Lymburgia



Puer in fide



Tenor Puer in fide
cum faulx bourdon si placet



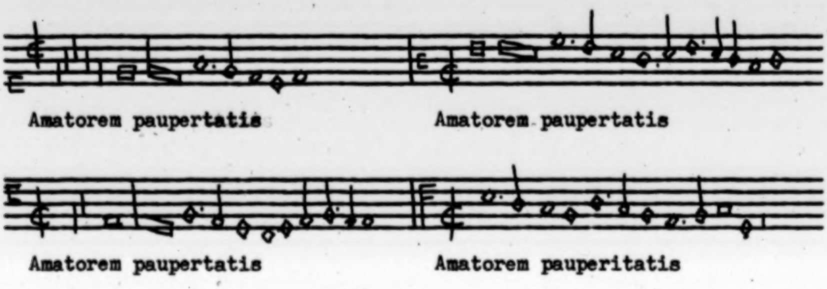
Contratenor Puer in fide sine faulx bourdon

Source: Q 15, 278'-279, Lymburgia.

Remarks: CF in S, modernized. Full text(2) in S only.

Modern edition: Kan, II, 25.

339. Magne pater Augustine (162)


Amatorem paupertatis
Amatorem paupertatis
Amatorem paupertatis
Amatorem pauperitatis

Source: Anna 1248, pp. 478-479.

Remarks: CF in S, modernized. Full text(2 and 4) in all voices.

Modern edition:

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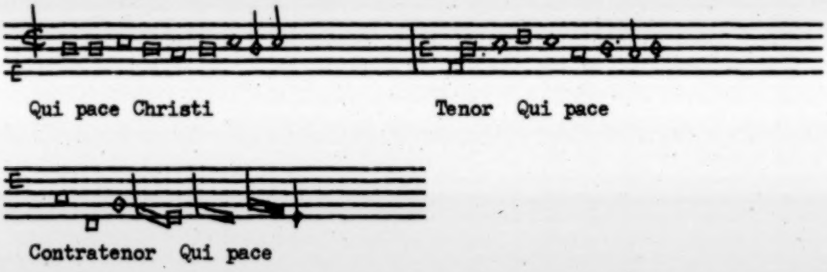
340. Martine confessor Dei (134)

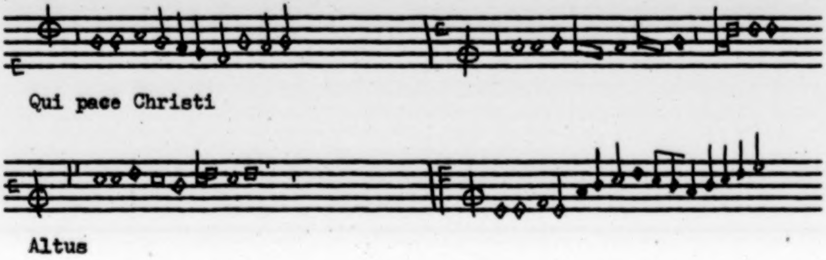

Qui pace Christi
Tenor Qui pace
Contratenor Qui pace

Source: Tr 91, 191'(1311).

Remarks: CF in S, modernized. Full text(2, 4, and 6) in S only.

Modern edition:

341. Martine confessor Dei (134)


Qui pace Christi
Altus

Source: L Apel, 13'.

Remarks: CF in T, modernized. Incipit(2) only in S only.

Modern edition: GerA, I, 16.

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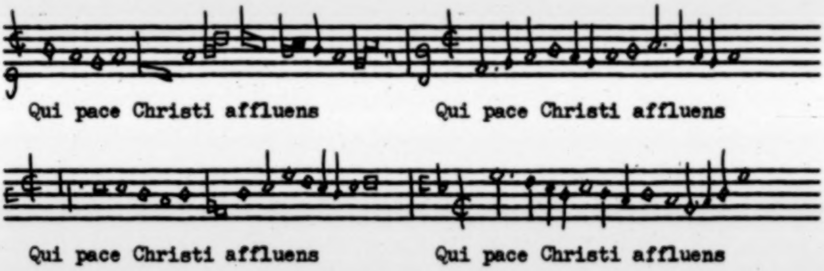
342. Martine confessor Dei (16)

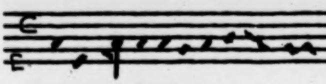

Qui pace Christi affluens
Qui pace Christi affluens
Qui pace Christi affluens
Qui pace Christi affluens

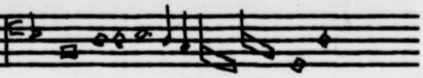
Source: Anna 1248, pp. 502-503.

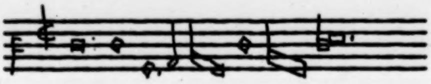
Remarks: CF in S, modernized. Full text(2, 4, and 6) in all voices.
Second, unidentified text added by a later hand.

Modern edition:

343. Martyris Christi colimus (550)


Pontifex Syxtus


Tenor Martyris Christi colimus


Contratenor Martyris Christi colimus

Source: Tr 91, 207(1327).

Remarks: CF in S in chant notation(equal values). Full text(2) in S only. Incipit(1) only in T and CT.

Modern edition: App. II, No. 30.

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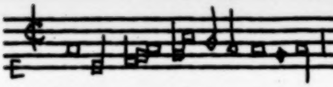
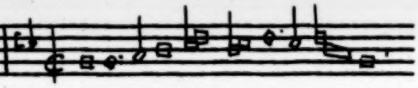
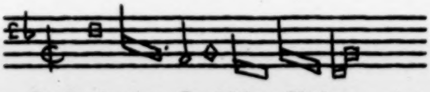
344. Martyris Christi colimus (550)


Pontifex Sixtus


Tenor Pontifex Sixtus

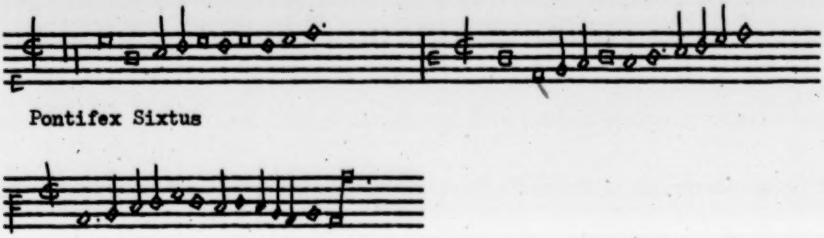

Contratenor Pontifex Sixtus

Source: Tr 91, 210'(1333).

Remarks: CF in S, modernized. Incipit(2) only in all voices.

Modern edition:

345. Martyris Christi colimus (550)


Pontifex Sixtus

Source: L Apel, 8'.

Remarks: CF in S, modernized. Incipit(2) only in S only.

Modern edition: GerA, I, 11.

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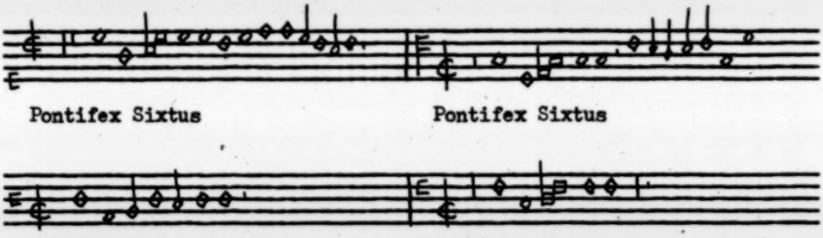
346. Martyris Christi colimus (550)

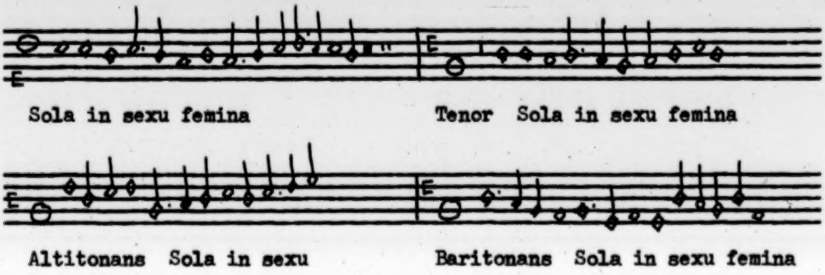

Pontifex Sixtus
Pontifex Sixtus
Pontifex Sixtus
Pontifex Sixtus

Source: Anna 1126, pp. 622-623.

Remarks: CF in S, modernized. Full text(2, 4, and 6) in all voices.

Modern edition:

347. Mysterium ecclesiae (13)


Sola in sexu femina
Tenor Sola in sexu femina
Altitonans Sola in sexu
Baritonans Sola in sexu femina

Source: Mi 2269, I'-1.

Remarks: CF in S, modernized. Full text(2) in all voices.

Modern edition: MigA, 4-5.

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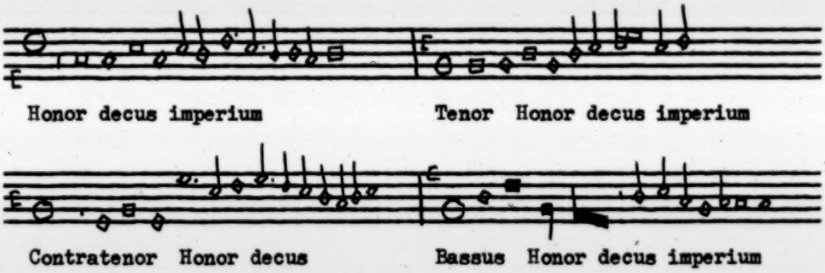
348. Nardi Maria pistici (753) Josquin

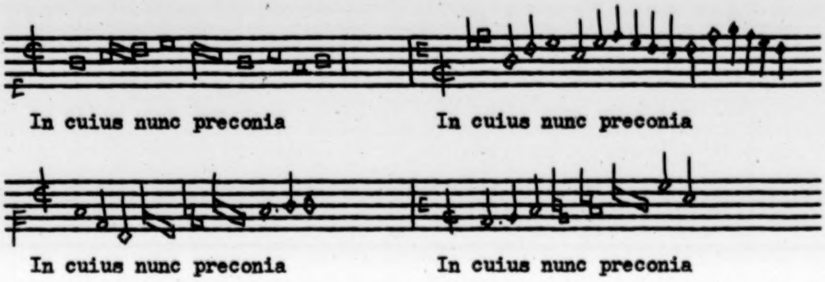

Honor decus imperium
Tenor Honor decus imperium
Contratenor Honor decus
Bassus Honor decus imperium

Source: CS 15, 46'-47, Josquin des Pres

Remarks: CF in S, modernized. Full text(2) in all voices.

Modern edition: OstJ, II, 377.

349. Novum sidus emicuit (414)


In cuius nunc preconia
In cuius nunc preconia
In cuius nunc preconia
In cuius nunc preconia

Source: Anna 1248, pp. 540-505.

Remarks: CF in S, equal values. Full text(2 and 4) in all voices.
Strophes 2 and 6 of Gaude visceribus were added by a later hand. See No. 238.

Modern edition:

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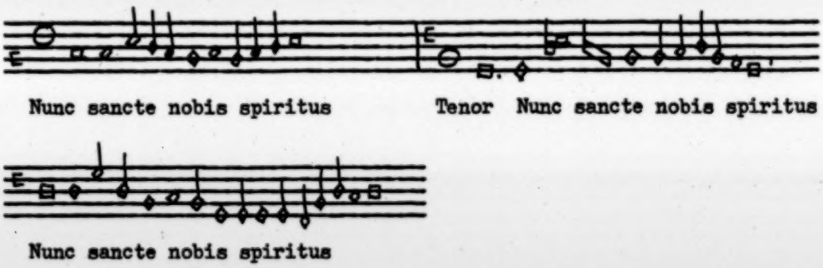
350. Nunc sancte nobis spiritus (404)

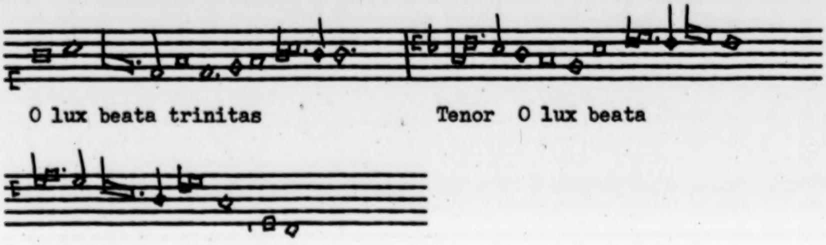

Nunc sancte nobis spiritus
Tenor Nunc sancte nobis spiritus
Nunc sancte nobis spiritus

Source: MC 871, p. 311(fol. 33).

Remarks: CF in S, modernized. Full text(1) in S only.

Modern edition:

351. O lux beata trinitas (22_3) Dufay


O lux beata trinitas
Tenor O lux beata
Contratenor O lux beata

Sources: Mod B, 14'-15, Dufay; Q 15, 290, Dufay; Tr 92, 14(1376), Dufay; MC 871, p. 309(fol. 32), G. Dufay; SP B 80, 184'; CS 15, 32'-33.

Remarks: CF in S, modernized. Full text(1) in S only in Mod B, Tr 92, MC 871, and SP B 80. Full text(land 3) in S only in Q 15. Full text(2) in all voices in CS 15.

Modern edition: DufayO, 52; DTO 14-15, 164; CW XLIX, No. 10.

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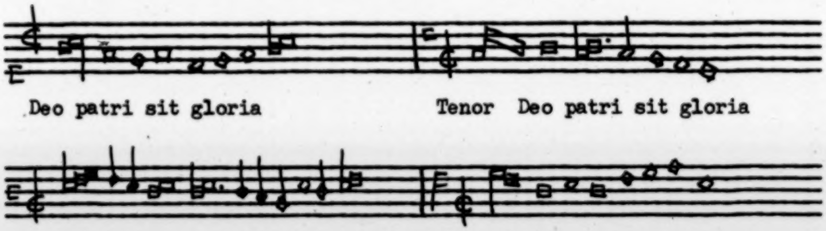
352. O lux beata trinitas (22_3)

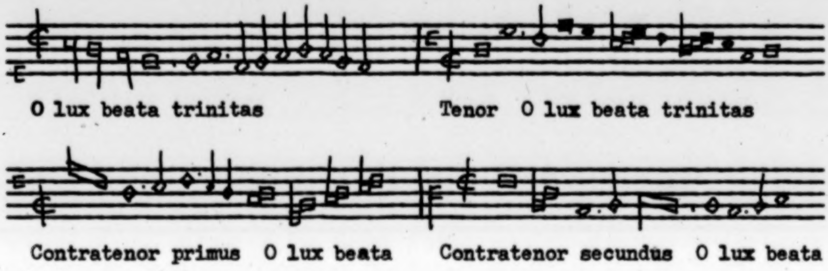

Deo patri sit gloria
Tenor Deo patri sit gloria
Contratenor Deo patri sit gloria
Contratenor bassus Deo patri sit

Source: CS 15, 33'-34.

Remarks: CF in S, modernized. Full text(3) in all voices.

Modern edition:

353. O lux beata trinitas (22_5)


O lux beata trinitas
Tenor O lux beata trinitas
Contratenor primus O lux beata
Contratenor secundus O lux beata

Source: Tr 89, 179'-180(626).

Remarks: CF in S, modernized. Incipit(1) only in all voices.

Modern edition:

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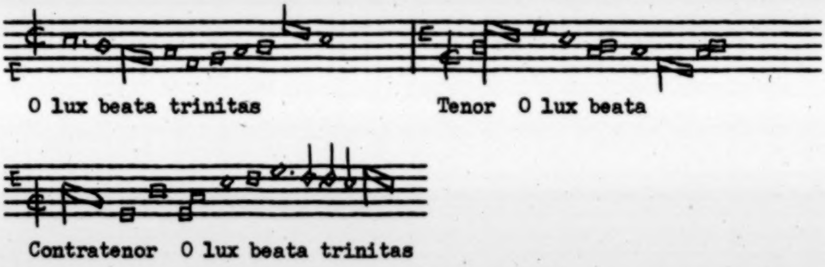
354. O lux beata trinitas (22_5)

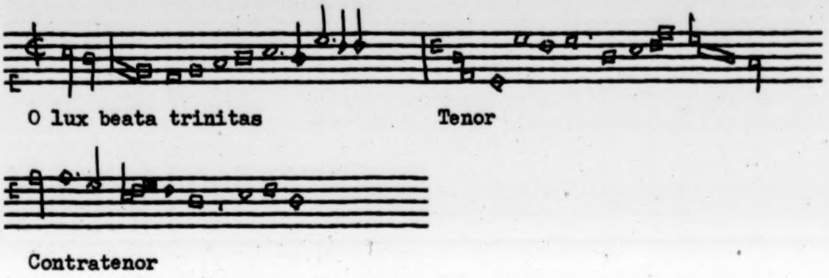

O lux beata trinitas
Tenor O lux beata
Contratenor O lux beata trinitas

Source: Tr 88, 229(371); Stv, 274.

Remarks: CF in S, modernized. Full text(1) in S only in both sources.

Modern edition:

355. O lux beata trinitas (22_5)


O lux beata trinitas
Tenor
Contratenor

Source: Stv, 283.

Remarks: CF in S, modernized. Incipit(1) only in S only.

Modern edition:

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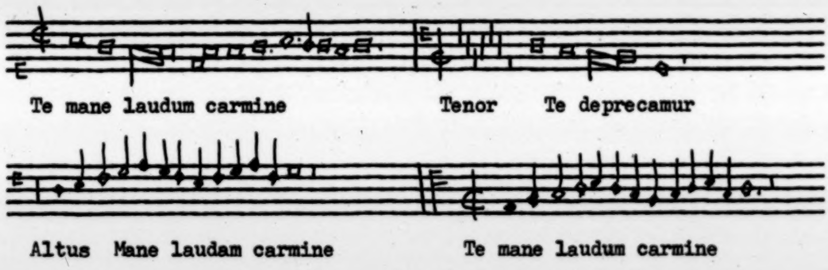
356. O lux beata trinitas (22_5)


Te mane laudum carmine
Tenor Te deprecamur
Altus Mane laudam carmine
Te mane laudum carmine

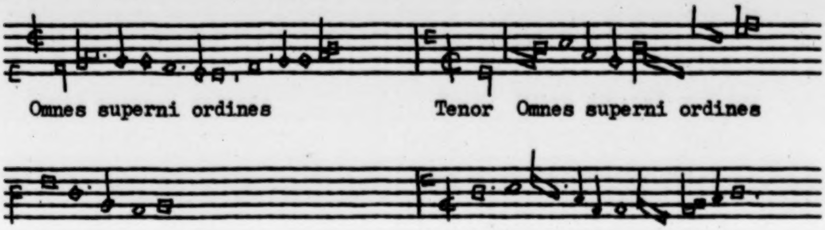
Sources: L Apel, 2'; Anna 1248, pp. 440-441; Rhau, No. 58.

Remarks: CF in S, modernized. Full text(2 and 3) in all voices in
L Apel. Full text(2) in all voices in Anna 1248.

Facsimile: GerR, II, p. v.

Modern edition: GerA, I, 2-3; GerR, I, 77.

357. Omnes superni ordines (116_3)


Omnes superni ordines
Tenor Omnes superni ordines
Contratenor secundus Omnes
Contratenor secundus Omnes super

Source: Tr 88, 238'-239(382).

Remarks: CF in S, modernized. Incipit(1) only in all voices.

Modern edition:

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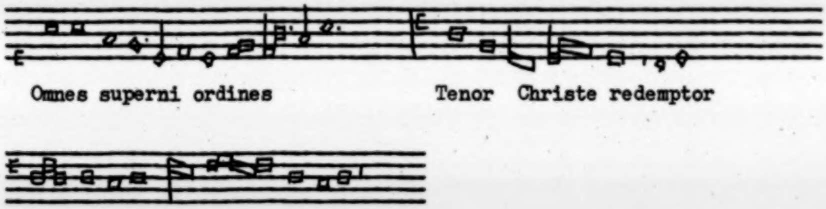
358. Omnes superni ordines (116_3)

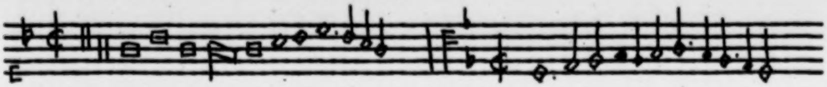

Omnes superni ordines
Tenor Christe redemptor
Christe redemptor omnium

Source: Tr 93, 366(1832).

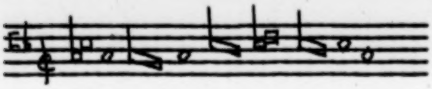
Remarks: CF in CT, equal values. Incipit(1) only in S only. Full text (1, 3, 5, and 7 in CT; 1 in S) of Christe redemptor omnium/ Conserva is also underlaid. See No. 141.

Modern edition:

359. Omnes superni ordines (116_3)



Primum virtutes



Source: L Apel, 12'-13.

Remarks: CF in S, modernized. Incipit(2) only in S only.

Modern edition: GerA, I, 15.

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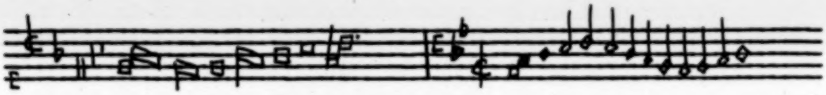
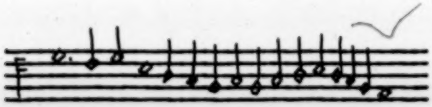
360. Omnes superni ordines (116_3)



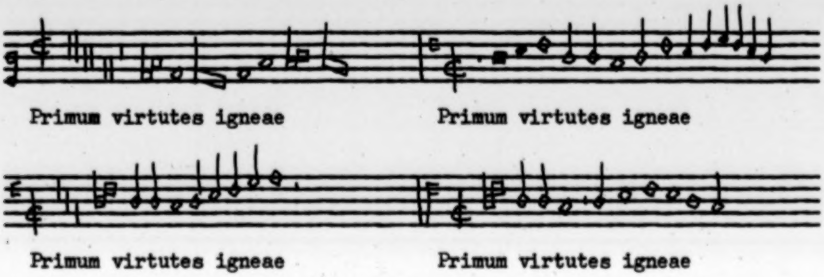


Source: L Apel, 38'.

Remarks: CF in S, modernized. No text. Identification made through CF.

Modern edition: GerA, I, 46.

361. Omnes superni ordines (116$_3$)


Primum virtutes igneae
Primum virtutes igneae
Primum virtutes igneae
Primum virtutes igneae

Source: Anna 1248, pp. 500-501.

Remarks: CF in S, modernized. Full text(2, 6, and 8) in all voices.

Modern edition:

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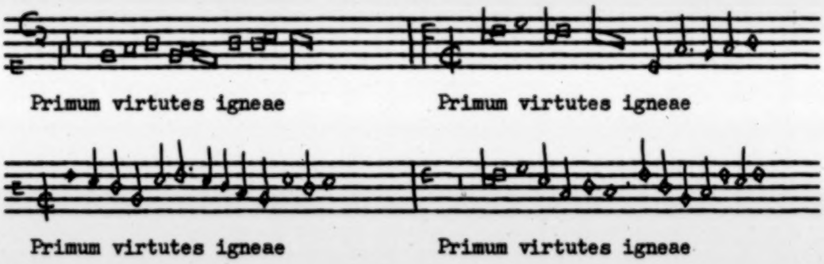
362. Omnes superni ordines (R 5)

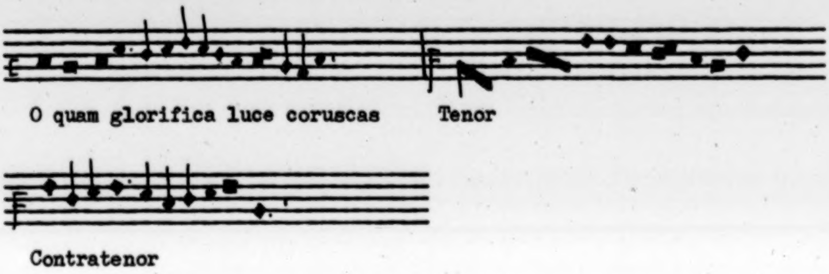

Primum virtutes igneae
Primum virtutes igneae
Primum virtutes igneae
Primum virtutes igneae

Source: Anna 1126, pp. 614-615.

Remarks: CF in S, equal values. Full text(2, 6, and 8) in all voices.

Modern edition:

363. O quam glorifica luce coruscas (68)


O quam glorifica luce coruscas
Tenor
Contratenor

Source: Ca 6, 30'.

Remarks: CF in S, modernized. Full text(1) in S only.

Modern edition:

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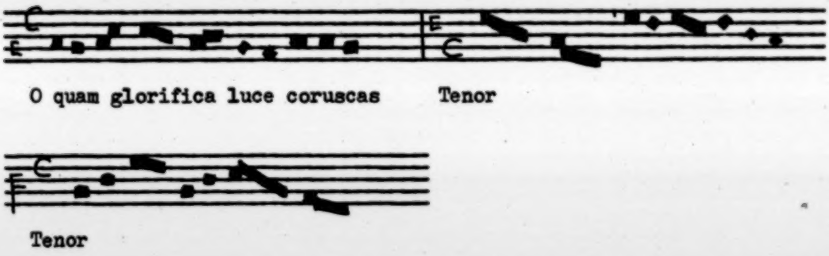
364. O quam glorifica luce coruscas (68)

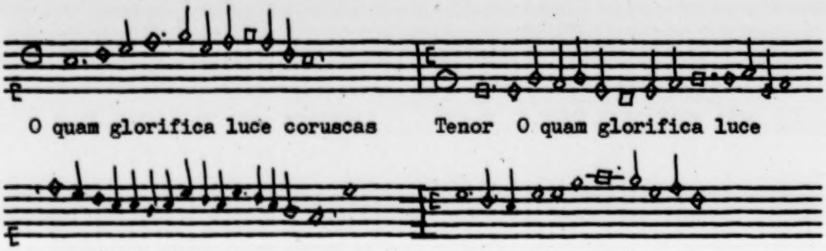

O quam glorifica luce coruscas
Tenor
Tenor

Source: Ca 6, 31.

Remarks: CF in S, modernized. Full text(1) in S only.

Modern edition:

365. O quam glorifica luce coruscas (68)


O quam glorifica luce coruscas
Tenor O quam glorifica luce
O quam glorifica luce coruscas

Source: Tr 87, 241'-242(182).

Remarks: CF in T, modernized. Full text(1 and 3) in all voices.

Modern edition:

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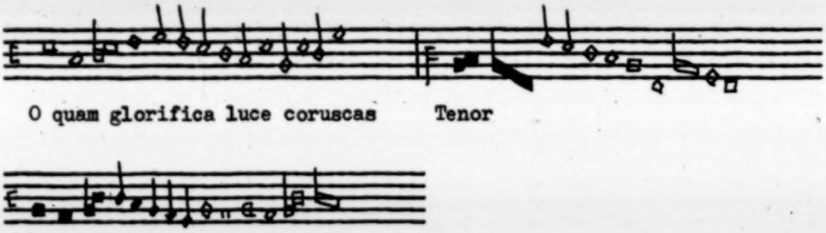
366. O quam glorifica luce coruscas (68)


O quam glorifica luce coruscas
Tenor
O quam glorifica luce coruscas

Source: Tr 92, 136(1497).

Remarks: CF in CT, modernized. Full text(1) in S and CT only.

Modern edition:

367. Orbis exultans (160_5)

Orbis exultans Orbis exultans

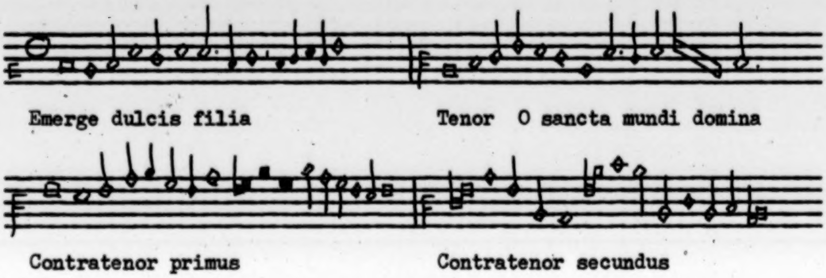
Tenor Orbis exultans

Source: Apt, Basilique de Ste. Anne, Ms. 5b.

Remarks: CF in S, modernized. Full text(1) in all voices. S and T with a different CT are found with the text Iste confessor. See No. 274.

Modern edition: GasM, 174.

368. O sancta mundi domina (551)


Emerge dulcis filia
Tenor O sancta mundi domina
Contratenor primus
Contratenor secundus

Source: Stv, 259'.

Remarks: CF in S, modernized. Full text(2and 4) in S only. Incipit(1) only in T.

Modern edition:

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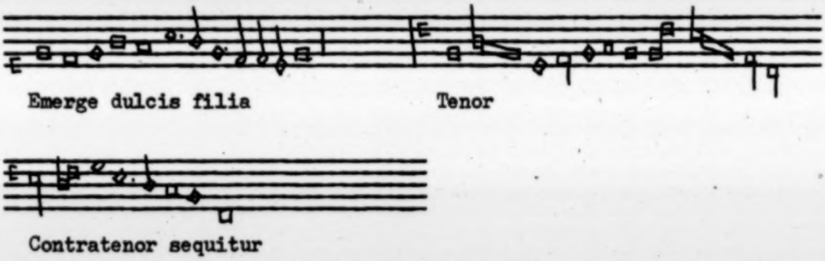
369. O sancta mundi domina (551)

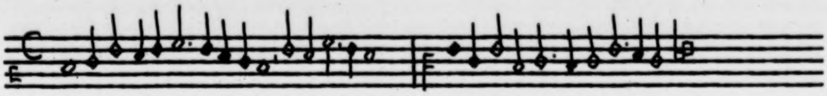

Emerge dulcis filia
Tenor
Contratenor sequitur

Source: Stv, 260.

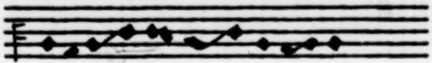
Remarks: CF in S, modernized. Full text(2 and 4) in S only. Words "O sancta" are also in S.

Modern edition:

370. O sancta mundi domina (551)



Contratenor



Tenor planus

Source: Stv, 260.

Remarks: CF in T in chant notation(equal values). No text. Identification made through CF.

Modern edition:

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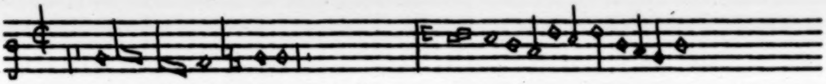
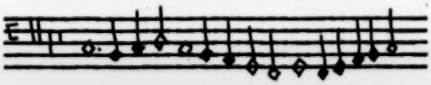
371. O Thoma Christi perlustrator (SG, f. x)



Annue Christe seculorum Annue Christe seculorum



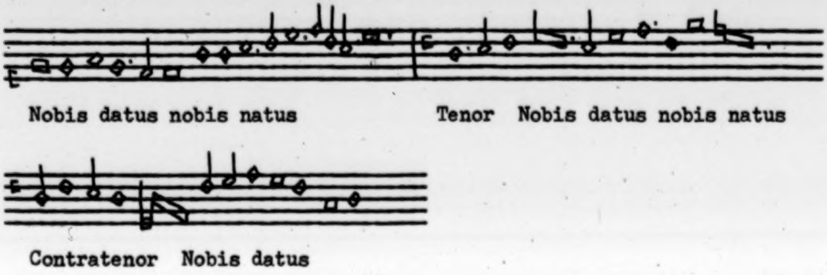
Annue Christe seculorum

Source: Anna 1248, pp. 508-509.

Remarks: CF in S, modernized. Full text(2 and 4) in all voices.

Modern edition:

372. Pange lingua (56) Dufay

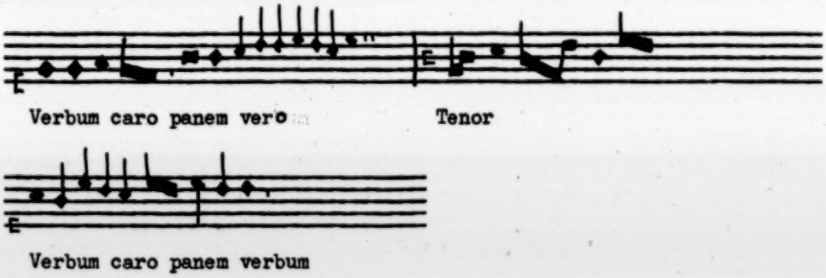

Nobis datus nobis natus
Tenor Nobis datus nobis natus
Contratenor Nobis datus

Sources: Mod B, 13'-14, Dufay; Tr 92, 238'-239(1584), Dufay; Q 15, 291, CS 15, 34'-35.

Remarks: CF in S, modernized. Full text(2, 4, and 6) in S only in Mod B. Full text(2) in S only in Tr 92. Full text(2 and 6) in S only in Q 15. Full text(2) in all voices in CS 15.

Modern edition: DufayO, 53-54; DTO 14-15, 165; CW XLIX, No. 11; HabD, Musikbeilage II, 13-16; Kan, II, 21.

373a. Pange lingua (56)

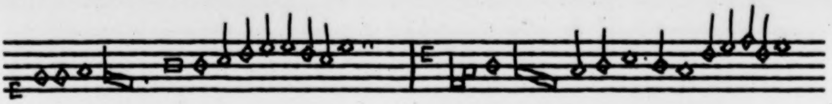

Verbum caro panem vero
Tenor
Verbum caro panem verbum

Sources: Q 15, 291'; Em, 88; Tr 92, 78(1431); CS 15, 36'-37.

Remarks: CF in CT, modernized. Full text(4 and 6) in S and CT in Q 15. Full text(1 and 3) in S and CT in Em. Full text(1) in S and CT in Tr 92. Full text(6) in all voices in CS 15. Ascribed to Dufay by De Van in MD II(1948), 254-255.

Modern edition: DTO 53, 88; Kan, II, 23; App. II, No. 3a.

373b. Pange lingua (56)


Contratenor Pange lingua
Tenor a faulx bourdon cum contratenore

Source: Em, 88.

Remarks: CF in CT, modernized. Full text(1) in CT only. Derived from *a 3* setting, No. 372a.

Modern edition: App. II, No. 3b.

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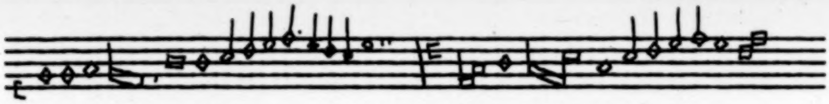
374. Pange lingua N. Merques

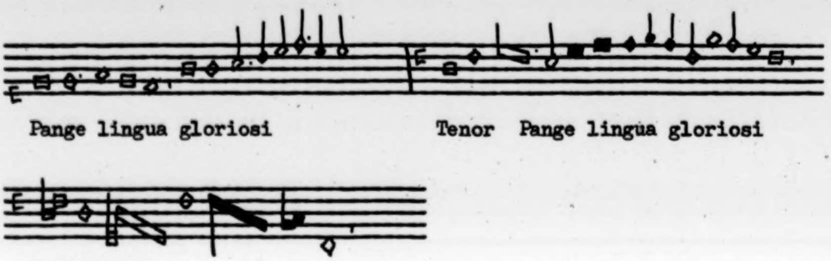

Pange lingua gloriose
Tenor per faulx bourdon

Sources: Tr 92, 60(1415), N. Merques; Em, 32.

Remarks: CF in S, modernized. Full text(1) in S only in Tr 92; Full text(1) in both voices in Em.

Modern edition: DTO 53, 84-85; App. II, No. 11.

375. Pange lingua (56)


Pange lingua gloriosi
Tenor Pange lingua gloriosi
Contratenor

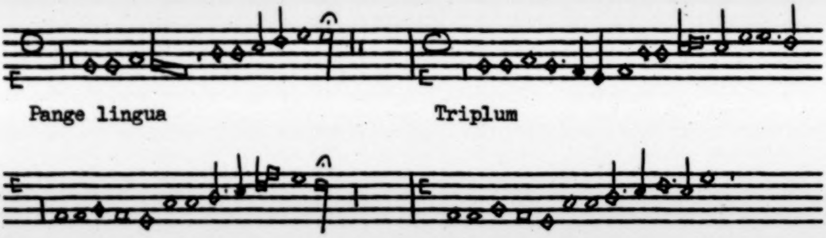
Contratenor

Source: Tr 92, 236'(1578).

Remarks: CF in S, modernized. Full text(1) in S and T only. Ascribed to Dufay in index of Tr 92, but this is a scribal error.

Modern edition: DufayO, 140; DTO 53, 29; CW XLIX, Anhang, No. 2.

376a. Pange lingua (56) Touront


Pange lingua
Triplum
Tenor
Contratenor altus

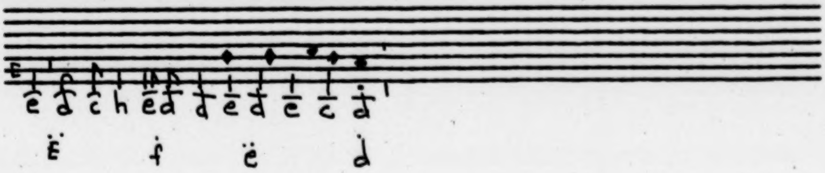
Contratenor altus

Sources: Tr 88, 351(463), Touront; Stv, 275'-276; Spec, pp. 382-383.

Remarks: CF in S, modernized. Incipit(1) in S only in Tr 88. Incipit(2) in S and Triplum only in Stv. Full text(5) in S only in Spec.

Modern edition: DTO 53, 85.

376b. Pange lingua (56) Touront



Source: Bux, 89.

Remarks: Organ intabulation of No. 375a.

Facsimile: WalA.

Modern edition: WalB, II, 217.

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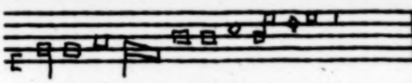
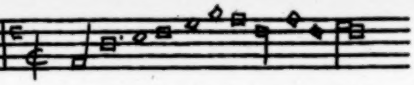
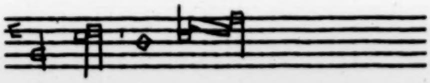
377. Pange lingua (56)



Pange lingua gloriosi



Tenor Pange lingua gloriosi



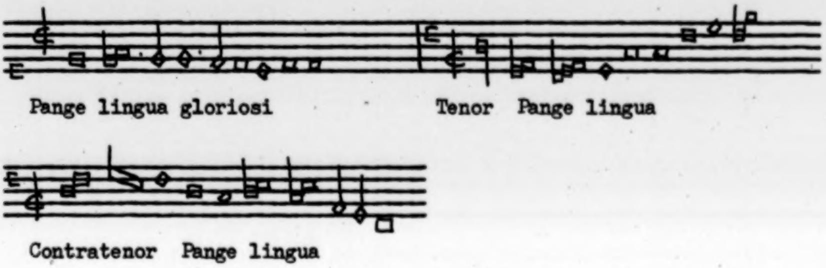
Contratenor Pange lingua gloriosi

Source: SP B 80, 185.

Remarks: CF in S, modernized. Full text(1) in S only.

Modern edition:

378. Pange lingua (56)


Pange lingua gloriosi
Tenor Pange lingua
Contratenor Pange lingua

Source: Tr 90, 334(1045); Stv, 276'.

Remarks: CF in S, modernized. Full text(1) in S only in Tr 90. Incipit(1) in T only in Stv. This musical setting is found in Stv with the text Veni creator spiritus, see No. 548.

Modern edition: DTO 53, 87.

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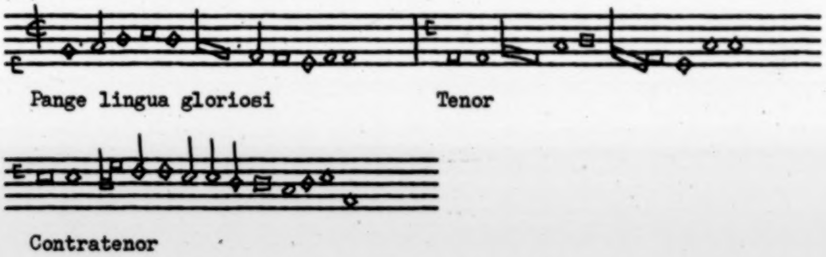
379. Pange lingua (56)

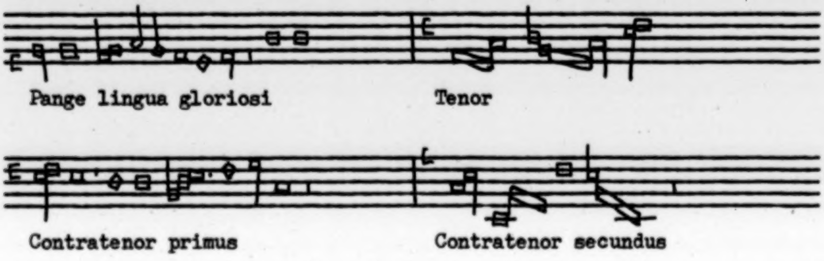

Pange lingua gloriosi
Tenor
Contratenor

Sources: Tr 93, 381'(1862); Stv, 276'-277.

Remarks: CF in S, modernized. Full text(1) in S only in Tr 93. Incipit(1) in S only in Stv.

Modern edition:

380. Pange lingua (56)


Pange lingua gloriosi
Tenor
Contratenor primus
Contratenor secundus

Source: Stv, 277'.

Remarks: CF in S, modernized. Full text(1) in S only.

Modern edition:

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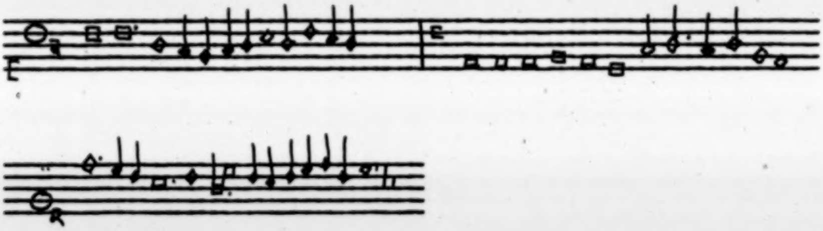
381. Pange lingua (56)

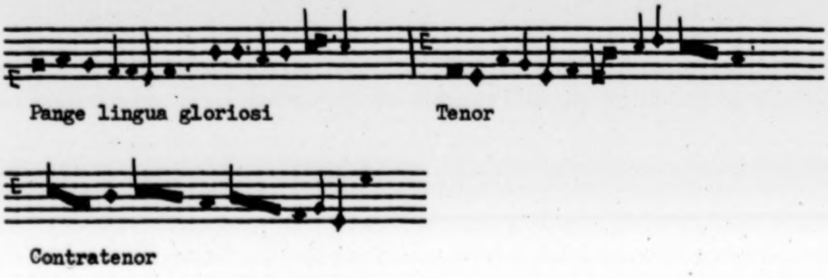


Source: L Apel, 31'-32; L Apel, 53'.

Remarks: CF in T , then S, modernized. No text. Identification made through CF.

Modern edition: GerA, I, 38.

382. Pange lingua (56_5)


Pange lingua gloriosi
Tenor
Contratenor

Sources: Em, 60;Mu 3224, 60.

Remarks: CF in S, modernized. Full text(1) in S only in both sources.

Modern edition:

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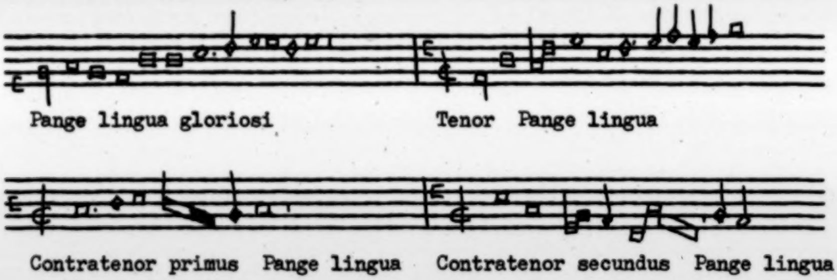
383. Pange lingua (56_5)

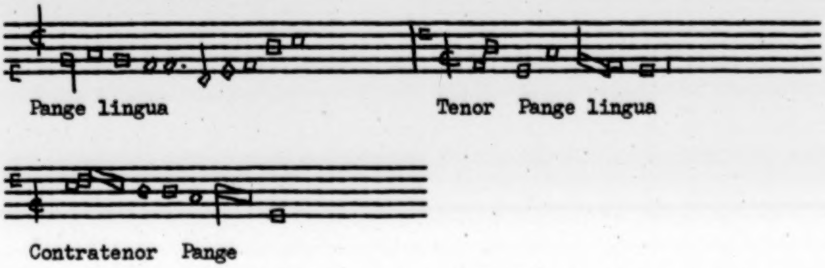

Pange lingua gloriosi
Tenor Pange lingua
Contratenor primus Pange lingua
Contratenor secundus Pange lingua

Sources: Tr 88, 231'-232(374); Mu 3225, p. 3.

Remarks: CF in S, modernized. Full text(1) in S, only. Mu 3225
preserves CT II only.

Modern edition: DTO 53, 86.

384. Pange lingua (56_5)


Pange lingua
Tenor Pange lingua
Contratenor Pange

Source: Tr 89, 222'(657).

Remarks: CF in S, modernized. Incipit(1) only in all voices.

Modern edition: DTO 53, 86-87.

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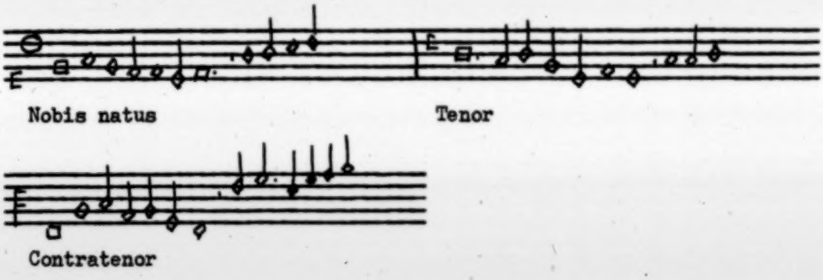
385. Pange lingua (56_5)

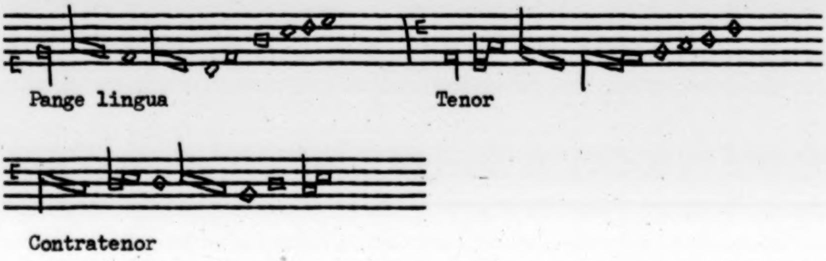

Nobis natus
Tenor
Contratenor

Source: Stv, 275.

Remarks: CF in S, modernized. Incipit(2) only in S only.

Modern edition: SnowS, 418-419.

386.. Pange lingua (56_5)


Pange lingua
Tenor
Contratenor

Source: Stv, 277.

Remarks: CF in S, modernized. Incipit(1) only in S only.

Modern edition:

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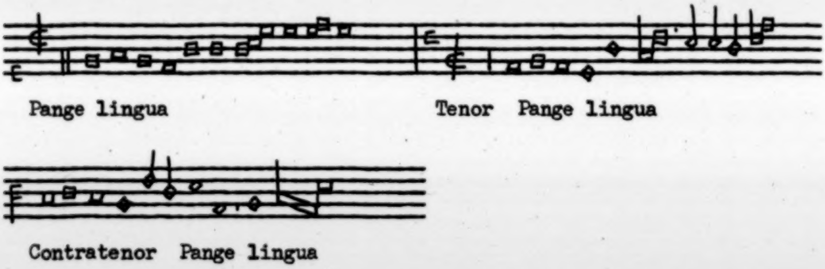
387. Pange lingua (56_5)

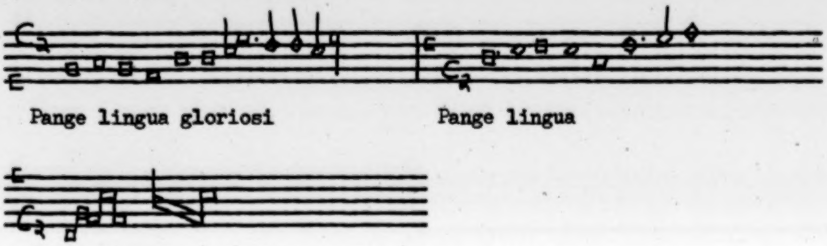

Pange lingua
Tenor Pange lingua
Contratenor Pange lingua

Sources: Tr 91, 208'(1330); Bres 2016, 108.

Remarks: CF in S, equal values. Incipit(1) only in all voices in Tr 91.
No text in Bres 2016.

Modern edition: DTO 53, 87-88.

388. Pange lingua (56_5)


Pange lingua gloriosi
Pange lingua
Pange lingua

Source: Glog, No. 85.

Remarks: CF in S, modernized. Full text(1 and 2) in S only.

Modern edition:

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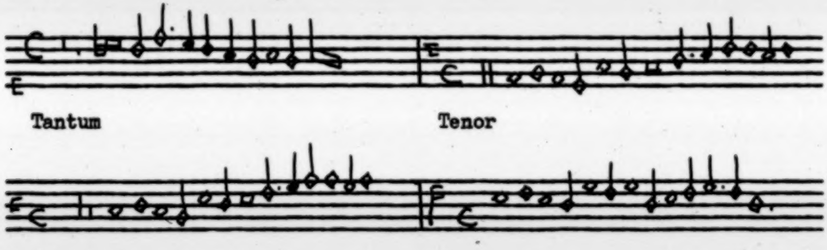
389. Pange lingua (56_5)

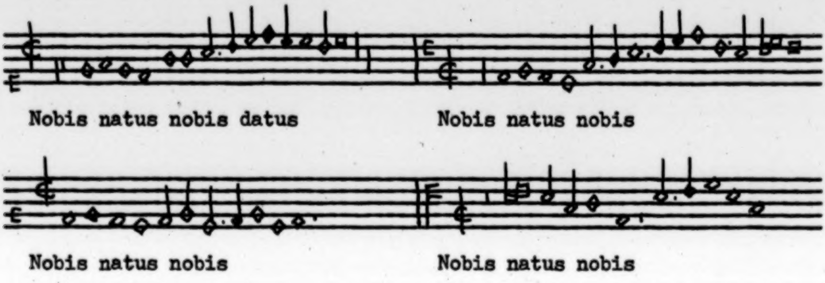

Tantum
Tenor
Altus
Bassus

Source: Mu 3154, 151'.

Remarks: CF in T and A, modernized. Incipit(5) only in S only.

Modern edition:

390. Pange lingua (56_5)


Nobis natus nobis datus
Nobis natus nobis
Nobis natus nobis
Nobis natus nobis

Source: B 40021, 202'.

Remarks: CF in S, modernized. Full text(2, 4, and 6) in S only.

Modern edition:

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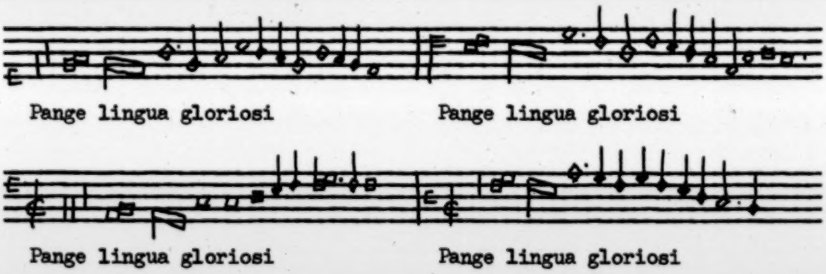
391. Pange lingua (56_5) Adam von Fulda

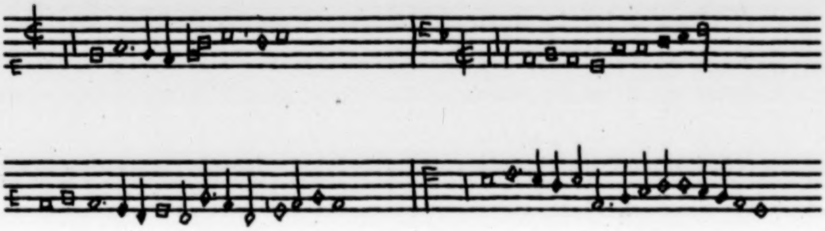

Pange lingua gloriosi
Pange lingua gloriosi
Pange lingua gloriosi
Pange lingua gloriosi

Source: L Apel, 3'-4, Adae de vulda.

Remarks: CF in T, modernized. Full text(1-6) in S and T. Full text(1-4) in A. Full text(1) in B.

Modern edition: GerA, I, 4-5; NieS, 9-11.

392. Pange lingua (56_5)



Source: L Apel, 39.

Remarks: CF in T, modernized. No text. Identification made through CF.

Modern edition: GerA, I, 47.

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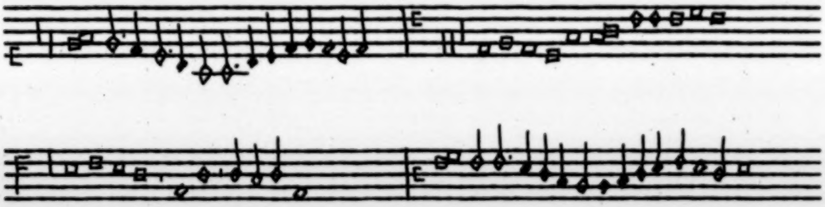
393. Pange lingua (56_5)

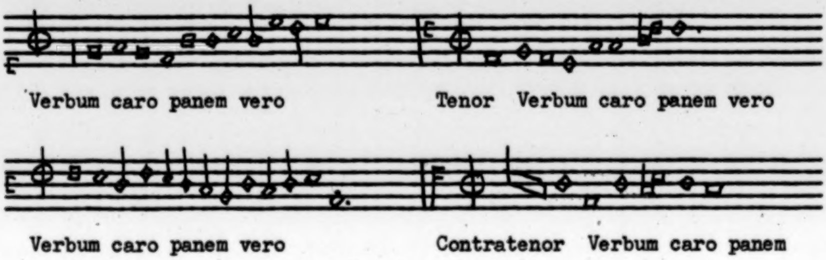


Source: L Apel, 43'-44.

Remarks: CF in T, equal values. No text. Identification made through CF.

Modern edition: GerA, I, 54-55.

394. Pange lingua (56_5)


Verbum caro panem vero
Tenor Verbum caro panem vero
Verbum caro panem vero
Contratenor Verbum caro panem

Source: CS 15, 35'-36.

Remarks: CF in S, modernized. Full text(4) in all voices.

Modern edition:

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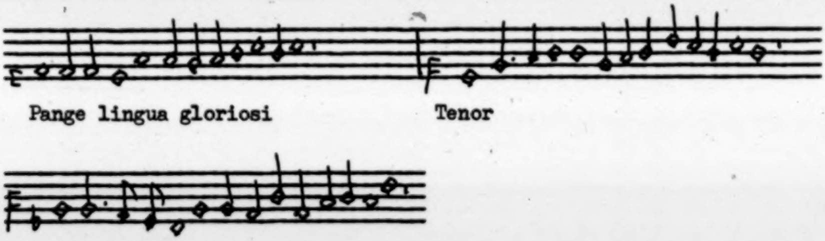
395. Pange lingua (56_{5bis})

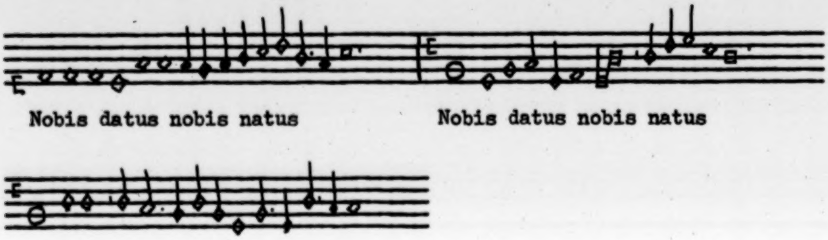

Pange lingua gloriosi
Tenor

Source: Per, No. 113.

Remarks: CF in S, modernized. Incipit(1) only in S only.

Modern edition:

396. Pange lingua (56_{5bis})


Nobis datus nobis natus
Nobis datus nobis natus

Source: Ver 759, 64.

Remarks: CF in S, modernized. Full text(2) in S only.

Modern edition:

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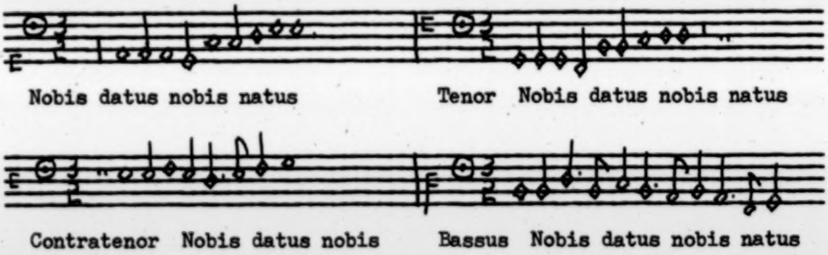
397. Pange lingua (56_{5bis})

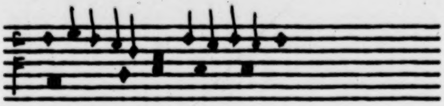

Nobis datus nobis natus
Tenor Nobis datus nobis natus
Contratenor Nobis datus nobis
Bassus Nobis datus nobis natus

Source: Ver 758, 56'-57.

Remarks: CF in S, modernized. Full text(2) in all voices.

Modern edition: App. II, No. 20.

398. Pange lingua (623)


Pange lingua gloriosi

Source: Ven, 91'-92.

Remarks: CF in lower voice, modernized. Full text(1) under score.

Modern edition: Kan, II, 59.

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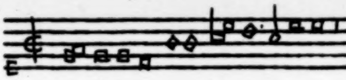
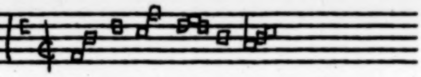
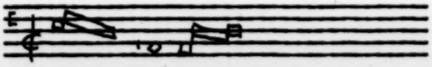
399. Pange lingua


Nobis datus nobis natus


Tenor Nobis datus nobis natus

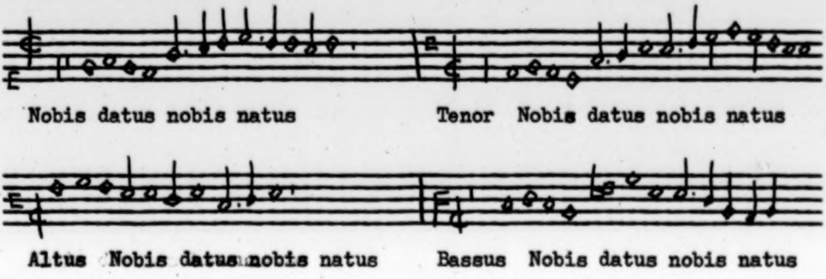

Contratenor Nobis datus nobis natus

Source: F 112bis, 6'-7.

Remarks: Full text(2) in S only.

Modern edition:

400. Pange lingua


Nobis datus nobis natus
Tenor Nobis datus nobis natus
Altus Nobis datus nobis natus
Bassus Nobis datus nobis natus

Source: PC 862, 78'-79.

Remarks: Full text(2) in S only.

Modern edition:

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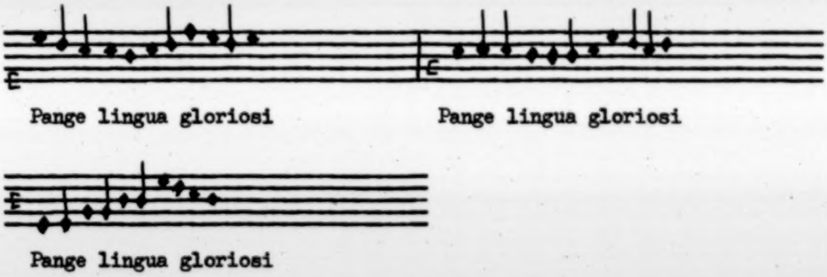
401. Pange lingua

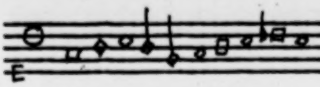

Pange lingua gloriosi
Pange lingua gloriosi
Pange lingua gloriosi

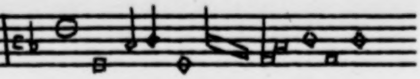
Source: Em, 30.

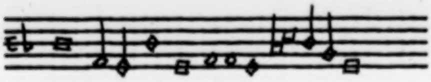
Remarks: Full text(1) in all voices.

Modern edition:

402. Pange lingua


Pange lingua gloriosi


Tenor Pange lingua gloriosi


Pange lingua gloriosi

Source: MC 871, p. 306(fol. 30').

Remarks: Full text(1) in S only.

Modern edition:

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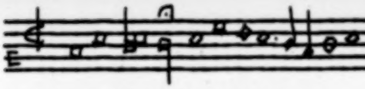
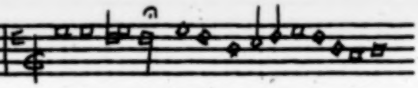
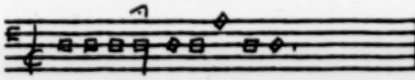
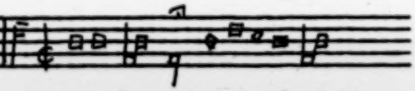
403. Pange lingua


Pange lingua gloriosi


Tenor Pange lingua gloriosi


Altus Pange lingua gloriosi


Bassus Pange lingua gloriosi

Source: Mot B, 34'-35.

Remarks: Full text(1) in all voices.

Modern edition:

404. Pange lingua

Source: Ca 32, 284'.

Remarks:

Modern edition:

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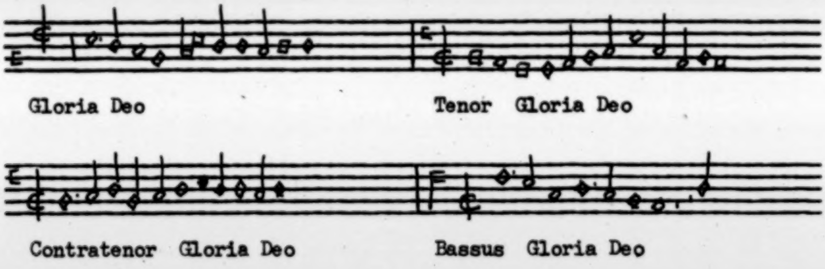
405. Petrus beatus (105)

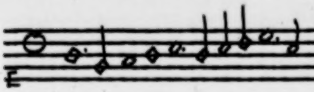

Gloria Deo
Tenor Gloria Deo
Contratenor Gloria Deo
Bassus Gloria Deo

Source: CS 15, 47'-48.

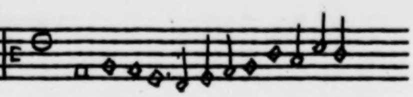
Remarks: CF in S, modernized. Full text(3) in all voices.

Modern edition:

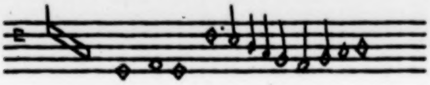
406. Phebus astris cum omnibus Picardus



Phebus astris cum omnibus



Tenor Phebus astris cum omnibus



Phebus astris cum omnibus

Source: MC 871, p. 320(fol. 37'), Anthonius Picardus.

Remarks: Incipit(1) only in S only.

Modern edition:

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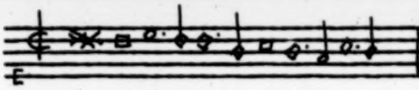
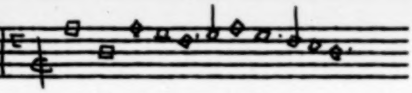
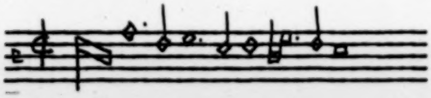
407. Plaudat laetitia (521)



Plaudat leticia



Tenor Plaudat leticia



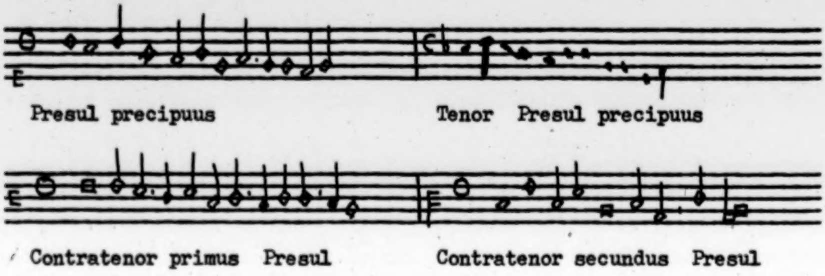
Contratenor Plaudat leticia

Source: Tr 89, 181'-182(628).

Remarks: CF in S, modernized. Incipit(1) only in all voices.

Modern edition:

408. **Plaudat laetitia** (521)


Presul precipuus
Tenor Presul precipuus
Contratenor primus Presul
Contratenor secundus Presul

Source: Tr 91, 192'-193(1313).

Remarks: CF in T in chant notation(equal values). Full text(2) in S only.

Modern edition:

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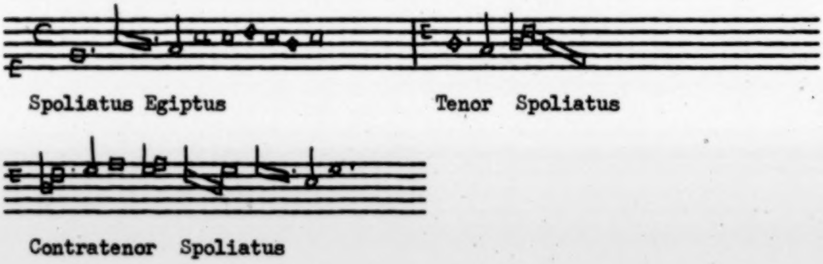
409. **Proles de caelo prodiit** (751) Dufay

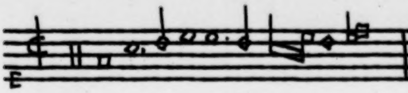

Spoliatus Egiptus
Tenor Spoliatus
Contratenor Spoliatus

Source: Mod B, 23'-24, Dufay.

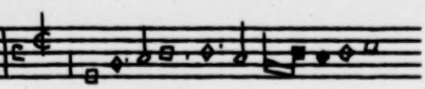
Remarks: CF in S, modernized. Full text(2, 4, and 6) in S only.

Modern edition: DufayO, 71-72; CW XLIX, No. 16; Kan, II, 78.

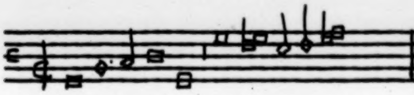
410. Proles de caelo prodiit (752)



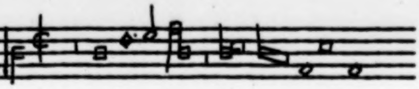
Proles



Tenor Proles



Contratenor primus Proles



Contratenor secundus Proles

Source: Tr 91, 189(1308).

Remarks: CF in S, modernized. Incipit(1) only in all voices.

Modern edition:

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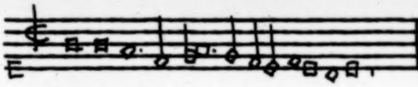
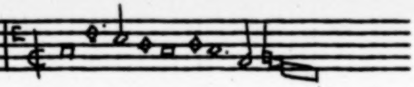
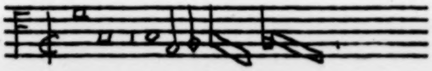
411. Quem terra pontus aethera (16_5)



Quem terra



Tenor Quem terra



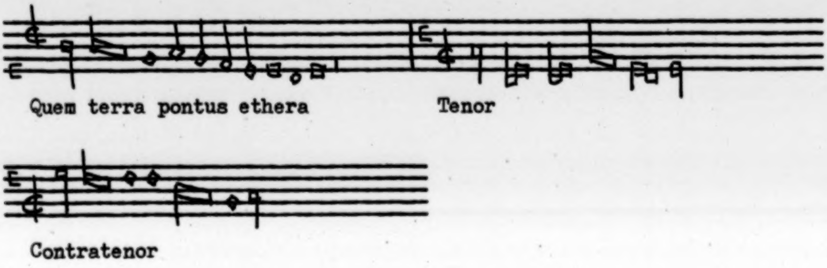
Contratenor Quem terra

Source: Tr 89, 234'(668).

Remarks: CF in S, modernized. Incipit(1) only in all voices.

Modern edition:

412. Quem terra pontus aethera (16_5)


Quem terra pontus ethera
Tenor
Contratenor

Source: Tr 93, 378(1855); Stv, 262.

Remarks: CF in S, modernized. Full text(1) in S only.

Modern edition:

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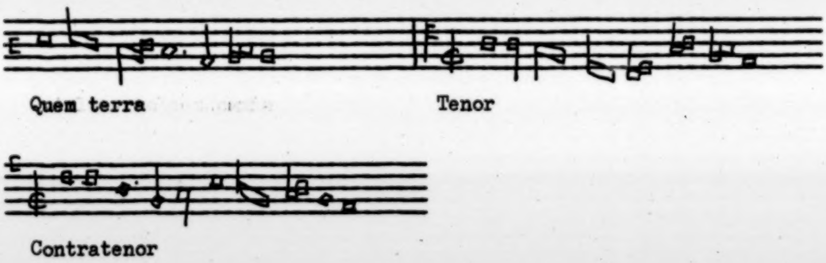
413. Quem terra pontus aethera (16_5)

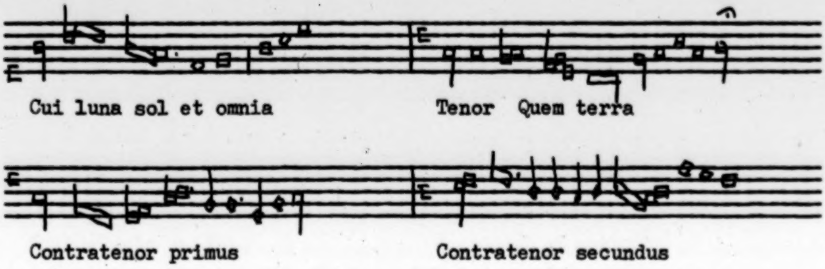

Quem terra
Tenor
Contratenor

Sources: Tr 93, 377'(1854); Stv, 261'.

Remarks: CF in S, modernized. Incipit(1) only in S only in Tr 93.
Full text(2) in S only in Stv.

Modern edition:

414. Quem terra pontus aethera (16_5)


Cui luna sol et omnia
Tenor Quem terra
Contratenor primus
Contratenor secundus

Source: Stv, 261'-262.

Remarks: CF in T, modernized. Incipits(2 in S; 1 in T) only.

Modern edition:

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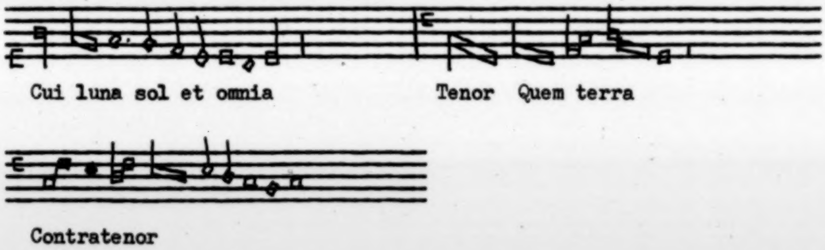
415. Quem terra pontus aethera (16_5)

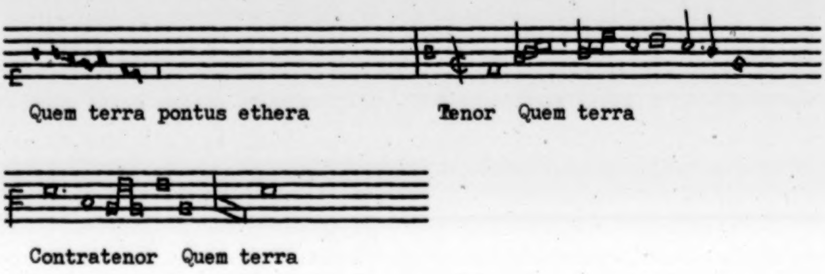

Cui luna sol et omnia
Tenor Quem terra
Contratenor

Source: Stv, 285'-286.

Remarks: CF in S, modernized. Full text(2) in S only.

Modern edition:

416. Quem terra pontus aethera (16_5)


Quem terra pontus ethera
Tenor Quem terra
Contratenor Quem terra

Source: Tr 91, 206(1325).

Remarks: CF in S in chant notation(equal values). Full text(1) in S only.

Modern edition:

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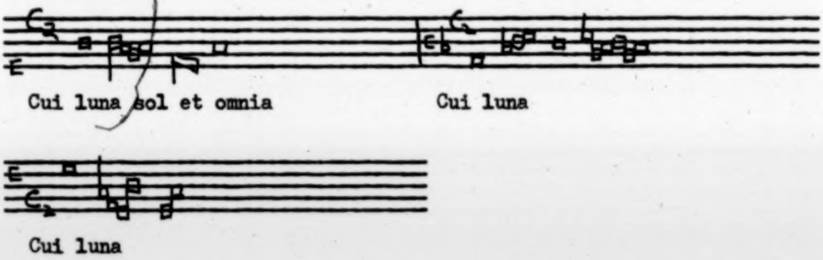
417. Quem terra pontus aethera (16_5)

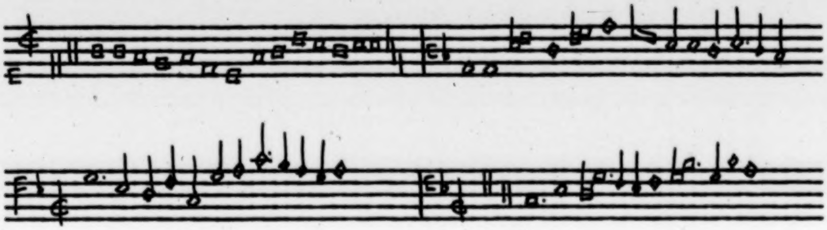

Cui luna sol et omnia
Cui luna
Cui luna

Source: Glog, No. 68.

Remarks: CF in S, modernized. Full text(2) in S only.

Modern edition: Ring, III, 67.

418. Quem terra pontus aethera (16_5)



Sources: L Apel, 34'-35; Mu 3154, 156.

Remarks: CF in S, equal values. No text. Mu 3154 has only the "Baritonans." A has Ave maris stella melody.

Modern edition: GerA, I, 40-41.

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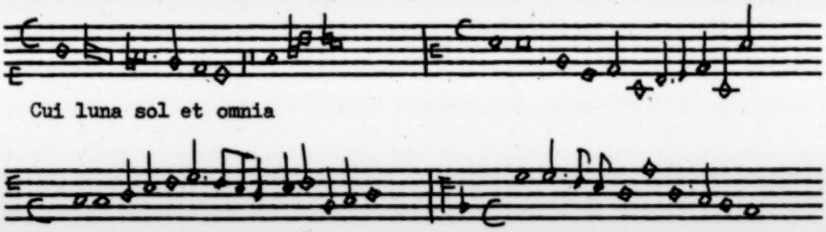
419. Quem terra pontus aethera (16_5) Flordigal

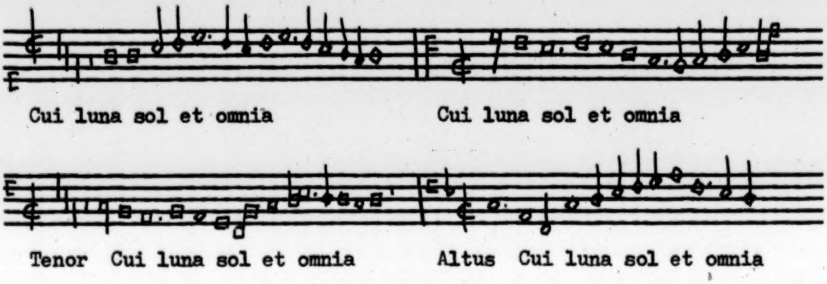


Source: Bres 2016, 48', Flordigal.

Remarks: CF in S, modernized. Full text(2) in S only.

Modern edition: FeldC, II, 49-50.

420. Quem terra pontus aethera (16_5)


Cui luna sol et omnia
Cui luna sol et omnia
Tenor Cui luna sol et omnia
Altus Cui luna sol et omnia

Sources: L Apel, 27'-28; L Apel, 9'-10.

Remarks: CF in T, modernized. Full text(2, 6, 7, and 9) in S and T; Full text(2) in A and B on 27'-28. Incipit(2) only in S only on 9'-10.

Modern edition: GerA, I, 33.

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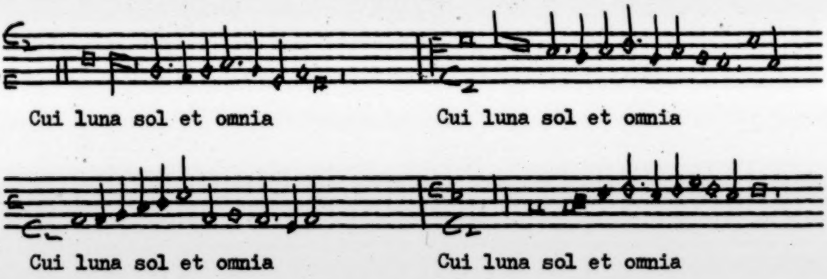
421. Quem terra pontus aethera (16_5)

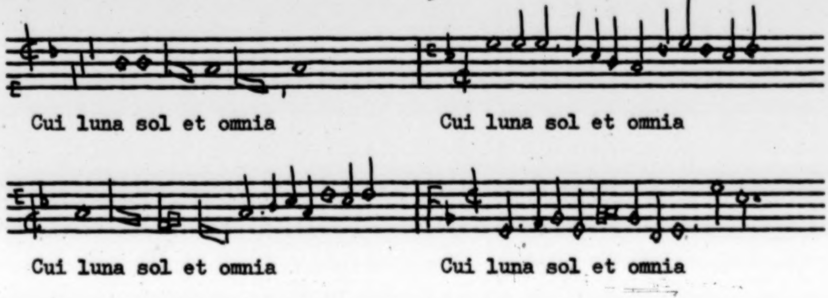

Cui luna sol et omnia
Cui luna sol et omnia
Cui luna sol et omnia
Cui luna sol et omnia

Source: Anna 1126, pp. 612-613.

Remarks: CF in S, modernized. Full text(2, 5, and 9) in all voices.

Modern edition:

422. Quem terra pontus aethera (16_5)


Cui luna sol et omnia
Cui luna sol et omnia
Cui luna sol et omnia
Cui luna sol et omnia

Source: Anna 1248, pp. 480-481.

Remarks: CF in S, modernized. Full text(2 and 7) in all voices.
To be used in alternation with No. 422.

Modern edition: App. II, No. 39.

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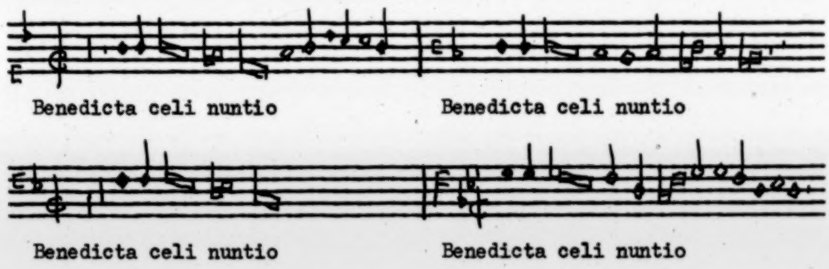
423. Quem terra pontus aethera (16_5)

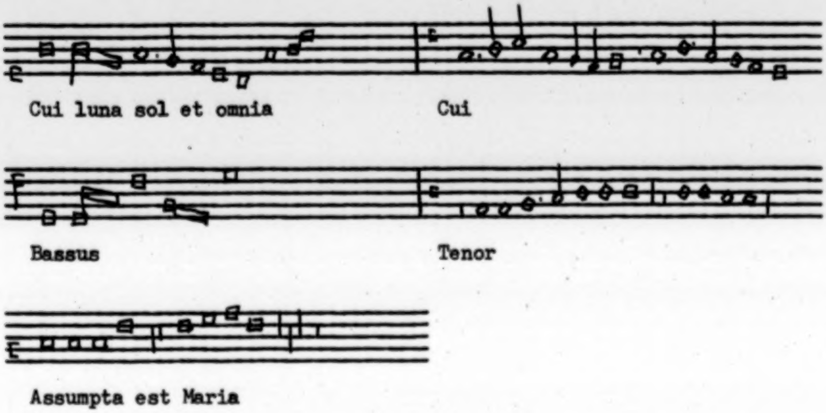

Benedicta celi nuntio
Benedicta celi nuntio
Benedicta celi nuntio
Benedicta celi nuntio

Source: Anna 1248, pp. 482-483.

Remarks: CF in S, modernized. Full text(5 and 9) in all voices.
To be used in alternation with No. 421.

Modern edition: App. II, No. 40.

424. Quem terra pontus aethera (16_5)


Cui luna sol et omnia
Cui
Bassus
Tenor
Assumpta est Maria

Source: Bres 2016, 44'-45.

Remarks: CF in S, modernized. Incipit(2) in S and A only. V has text and melody of the antiphon Assumpta est Maria for the Assumption.

Modern edition: FeldC, II, 57-61.

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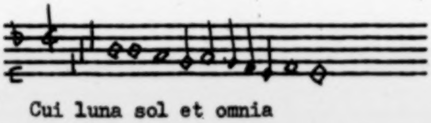
425. Quem terra pontus aethera (16

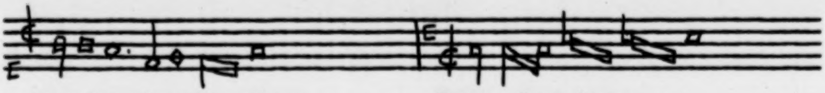

Cui luna sol et omnia

Source: B 40021, 41.

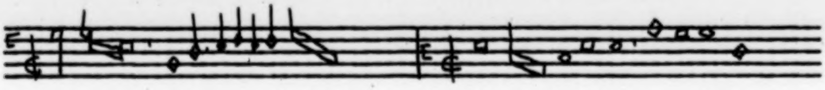
Remarks: S only preserved. CF in S, modernized. Full text(2, 5, 7, and 9) in S only.

Modern edition:

426. Quem terra pontus aethera (16_8)



Quem terra pontus ethera Tenor Quem terra



Contratenor primus Quem terra Contratenor secundus Quem terra

Sources: Tr 88, 234'-235(377); Stv, 261.

Remarks: CF in S, modernized. Incipit(1) only in all voices in Tr 88. Full text(2, 4, and 7) in Stv.

Modern edition:

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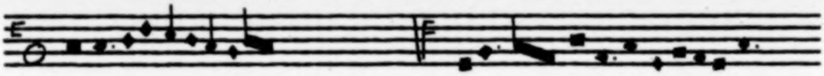
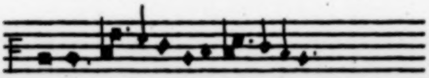
427. Quem terra pontus aethera (62) Binchois



Quem terra pontus ethera Tenor Quem terra pontus ethera



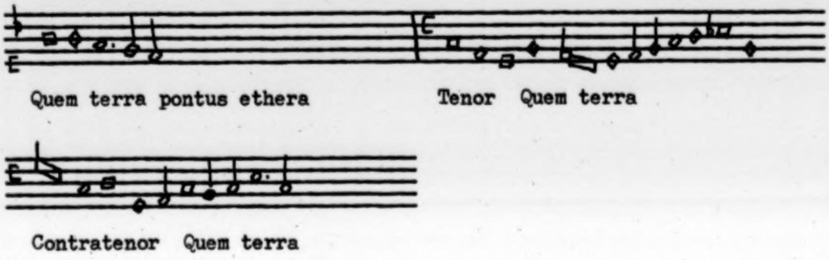
Contratenor Quem terra pontus

Source: Ven, 38'-39, Binchoys.

Remarks: Cf in S, modernized. Full text(1) in S only.

Modern edition: MarM, 218.

428. Quem terra pontus aethera (P, f. 161'-162) Janue


Quem terra pontus ethera
Tenor Quem terra
Contratenor Quem terra

Source: F 112bis, 10', A. Jan.

Remarks: CF in S, modernized. Full text(1) in S only.

Modern edition: App. II, No. 6.

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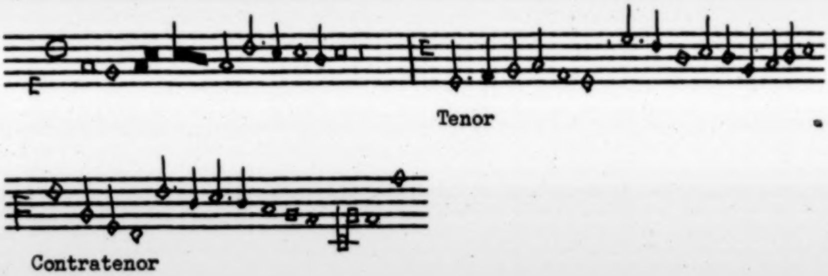
429. Quod chorus vatum (151)

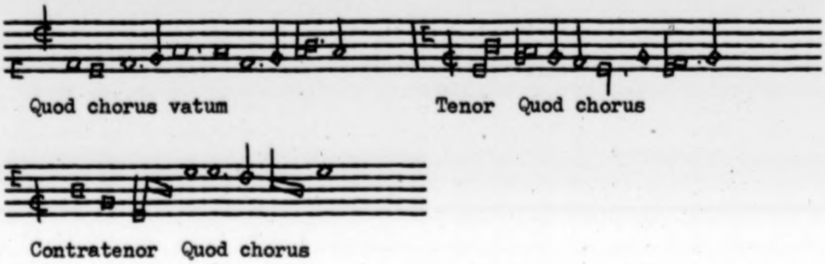

Tenor
Contratenor

Source: Stv, 263'.

Remarks: CF in S, modernized. No text underlaid, but much of strophe 1 is copied at the end of the CT.

Modern edition:

430. Quod chorus vatum (151)


Quod chorus vatum
Tenor Quod chorus
Contratenor Quod chorus

Source: Tr 89, 178(624).

Remarks: CF in S, modernized. Incipit(1) only in all voices.

Modern edition:

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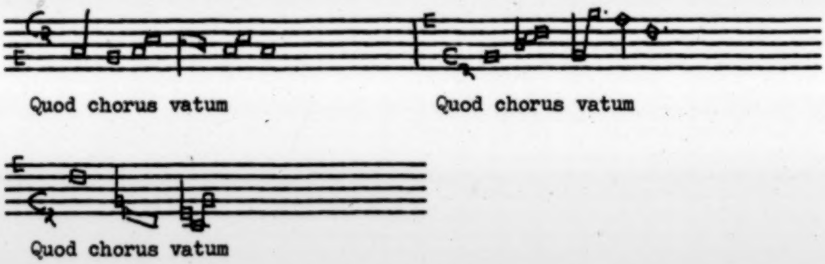
431. Quod chorus vatum (151)

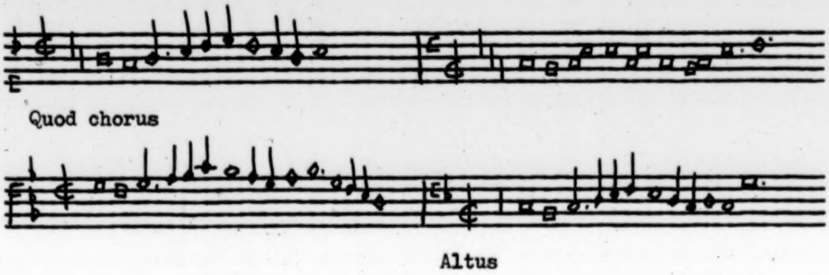

Quod chorus vatum
Quod chorus vatum
Quod chorus vatum

Source: Glog, No. 175.

Remarks: CF in S, modernized. Full text(1 and 2) in S only.

Modern edition:

432. Quod chorus vatum (151)


Quod chorus
Altus

Source: L Apel, 25'-26.

Remarks: CF in T, modernized. Incipit(1) only in S only.

Modern edition: GerA, I, 30-31.

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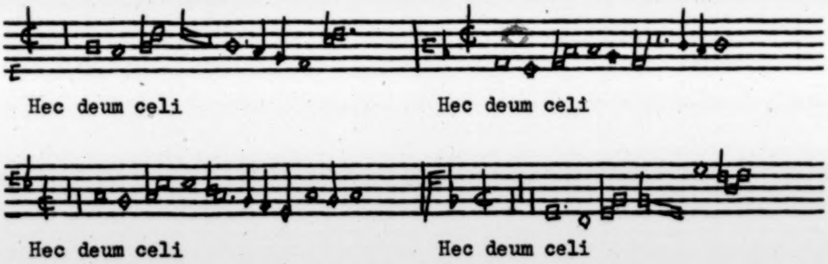
433. Quod chorus vatum (151)

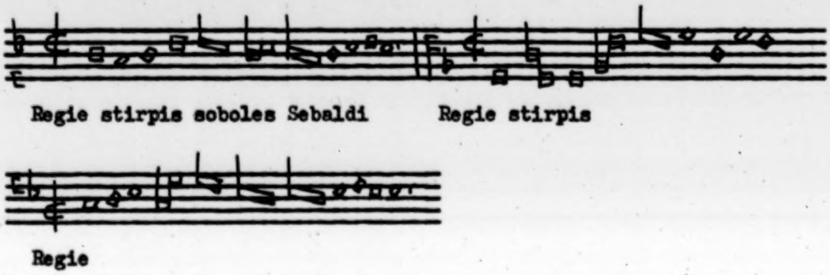

Hec deum celi
Hec deum celi
Hec deum celi
Hec deum celi

Source: Anna 1248, pp. 512-513.

Remarks: CF in T, modernized. Full text(2 and 4) in all voices.

Modern edition:

434. Regiae stirpis soboles Sebalde (151)


Regie stirpis soboles Sebaldi
Regie stirpis
Regie

Source: B 40021, 250'-251.

Remarks: CF in S, modernized. Full text(1) in S only. To be used with Nos. 435 and 436.

Modern edition: GerZ, following p. 40.

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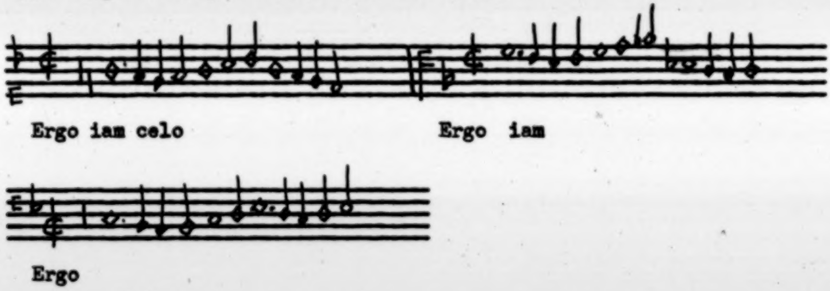
435. Regiae stirpis soboles Sebalde (151)

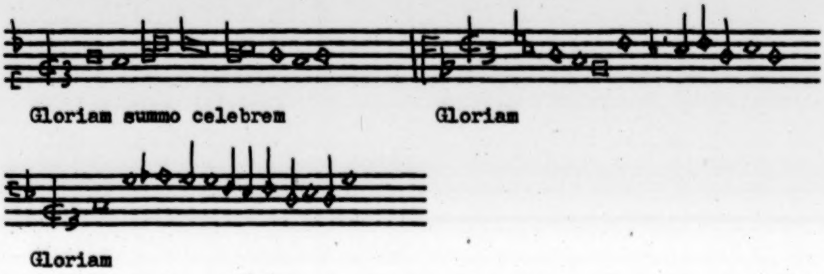

Ergo iam celo
Ergo iam
Ergo

Source: B 40021, 250'-251.

Remarks: CF in S, modernized. Full text(6) in S only. To be used with Nos. 434 and 436.

Modern edition: GerZ, following p. 40.

436. **Regiae stirpis soboles Sebalde (151)**


Gloriam summo celebrem
Gloriam
Gloriam

Source: B 40021, 250'-251.

Remarks: CF in S, modernized. Full text(Doxology) in S only. To be used with Nos. 434 and 435.

Modern edition: GerZ, following p. 40.

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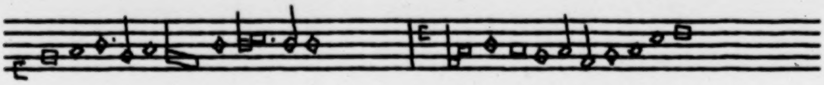
437. **Regiae stirpis soboles Sebalde**

Source: Romm

Remarks:

Modern edition:

438. Rex gloriose martyrum (R 5) Roulett


Rex gloriose martyrum
Tenor faulx bourdon

Sources: Tr 87, 16, Jo. Roulett; Em, 85.

Remarks: CF in S, modernized. Full text(1) in S only in both sources.

Modern edition:

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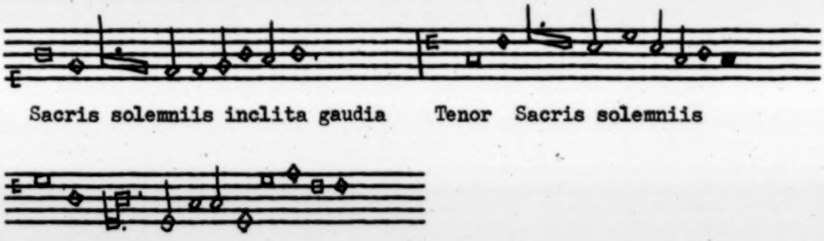
439. Sacris solemniis (512_3) Brassart

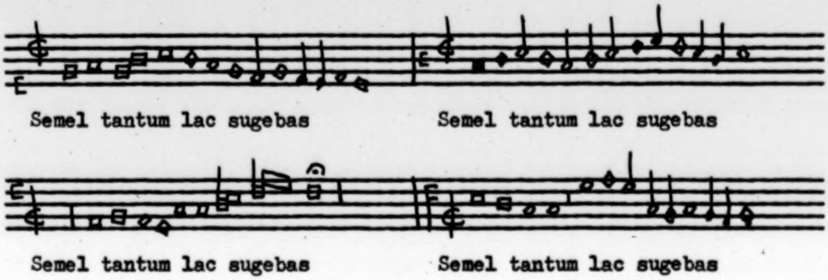

Sacris solemniis inclita gaudia
Tenor Sacris solemniis
Contratenor

Source: Tr 87, 200'(162); Jo. Brassart.

Remarks: CF in S, modernized. Full text(1) in S and T only.

Modern edition:

440. Salve mirae sanctitatis (56_5)


Semel tantum lac sugebas
Semel tantum lac sugebas
Semel tantum lac sugebas
Semel tantum lac sugebas

Source: Anna 1248, pp. 472-473.

Remarks: CF in T, modernized. Full text(2 and 6) in all voices. To be used in alternation with No. 441. The same setting is also found with the text Katherina collaudemus. See No. 320.

Modern edition:

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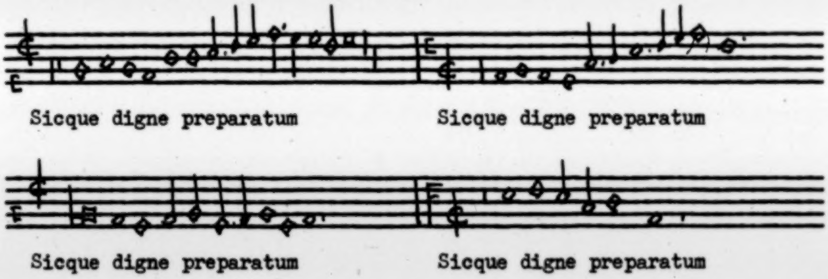
441. Salve mirae sanctitatis (56_5)

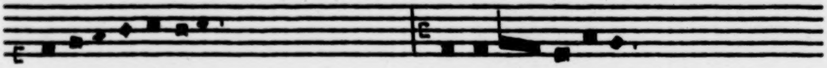

Sicque digne preparatum
Sicque digne preparatum
Sicque digne preparatum
Sicque digne preparatum

Source: Anna 1248, pp. 474-475.

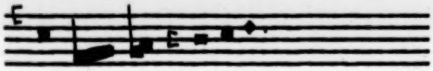
Remarks: CF in S, modernized. Full text(4 and 8) in all voices. To be used in alternation with No. 440.

Modern edition:

442. Sanctorum meritis (159)



Sanctorum meritis   Sanctorum meritis



Sanctorum meritis

Source: Apt, 15.

Remarks: CF in S, modernized. Full text(1) in all voices.

Modern edition: GasM, 58-59; Kan, II, 9.

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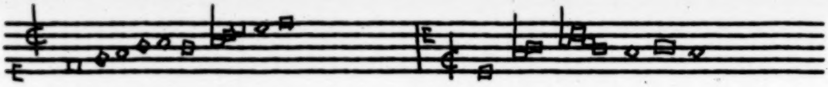
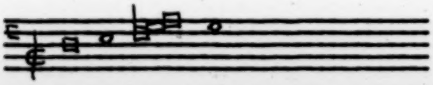
443. Sanctorum meritis (159)



Hi sunt quos retinens   Tenor Hi sunt quos



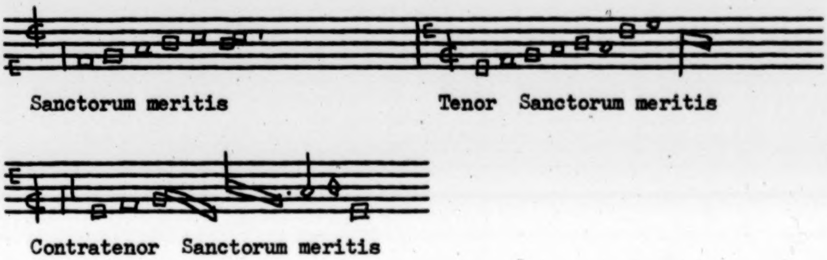
Contratenor Hi sunt quos

Source: F 112bis, 12.

Remarks: CF in S, modernized. Full text(2) in S only.

Modern edition:

444. Sanctorum meritis (159)


Sanctorum meritis
Tenor Sanctorum meritis
Contratenor Sanctorum meritis

Source: SP B 80, 188'.

Remarks: CF in S, modernized. Full text(1) in S only.

Modern edition: Kan, II, 124; App. II, No. 10.

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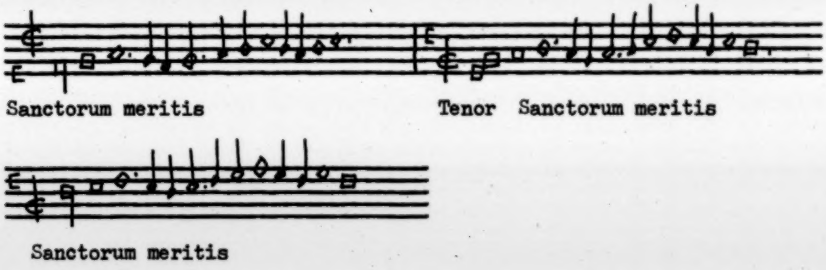
445. Sanctorum meritis (159) **Brebis**

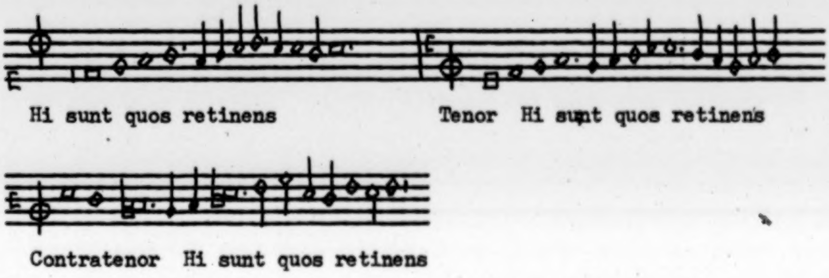

Sanctorum meritis
Tenor Sanctorum meritis
Sanctorum meritis

Source: Mod 454, 37', Brebis.

Remarks: CF in S, modernized. Full text(1) in S and T only. To be used with No. 446.

Modern edition: App. II, No. 14.

446. Sanctorum meritis (159)


Hi sunt quos retinens
Tenor Hi sunt quos retinens
Contratenor Hi sunt quos retinens

Source: Mod 455, 37'.

Remarks: CF in S, modernized. Full text(2) in S only. To be used in alternation with No. 445.

Modern edition: App. II, No. 15.

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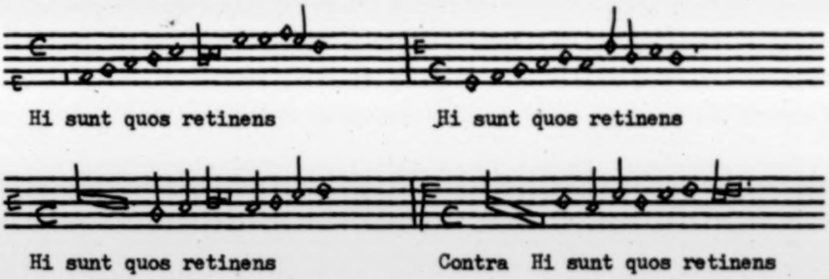
447. Sanctorum meritis (159)

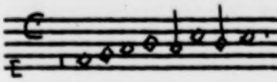

Hi sunt quos retinens
Hi sunt quos retinens
Hi sunt quos retinens
Contra Hi sunt quos retinens

Sources: CS 15, 59'-60; CS 15, 61'-62.

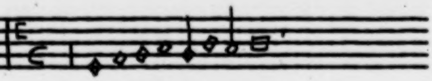
Remarks: CF in S, modernized. Full text(2 on 59'-60; 6 on 61'-62) in all voices.

Modern edition:

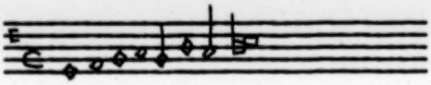
448. Sanctorum meritis (159)



Ceduntur gladiis more



Ceduntur gladiis more



Ceduntur gladiis more

Source: CS 15, 60'-61.

Remarks: CF in S, modernized. Full text(6) in all voices.

Modern edition:

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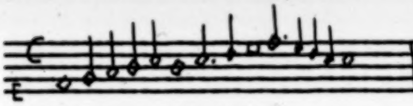
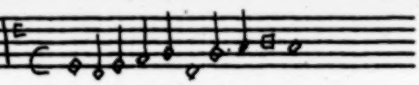
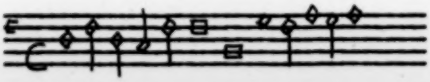
449. Sanctorum meritis (159)



Hi sunt quos retinens



Tenor Hi sunt quos retinens



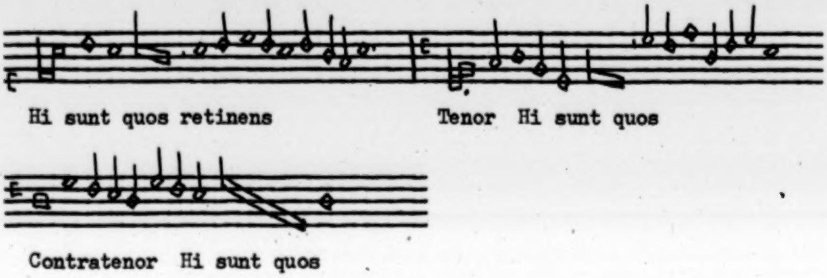
Bassus Hi sunt quos retinens

Source: PC 862, 86.

Remarks: CF in S, modernized. Full text(2) in S only.

Modern edition:

450. Sanctorum meritis (70) Dufay


Hi sunt quos retinens
Tenor Hi sunt quos
Contratenor Hi sunt quos

Sources: Mod B, 21'-22, Dufay; Q 15, 296'-297, Dufay; Tr 92, 237' (1581), Dufay; CS 15, 58'-59.

Remarks: CF in S, modernized. Full text(2, 4, and 6) in S only in Mod B and Q 15. Full text(2) in S only in Tr 92. Full text(2) in all voices in CS 15.

Modern edition: DufayO, 67-68; DTO 14-15, 163; CW XLIX, No. 21.

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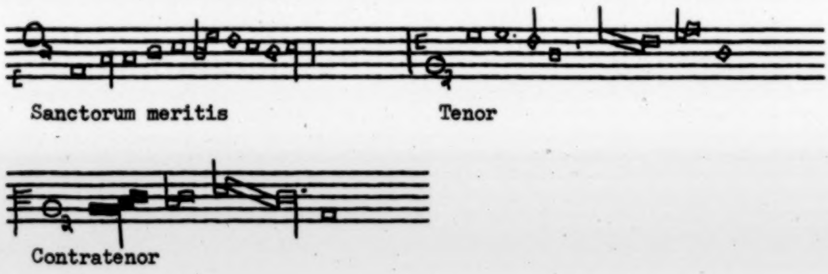
451. Sanctorum meritis (518)

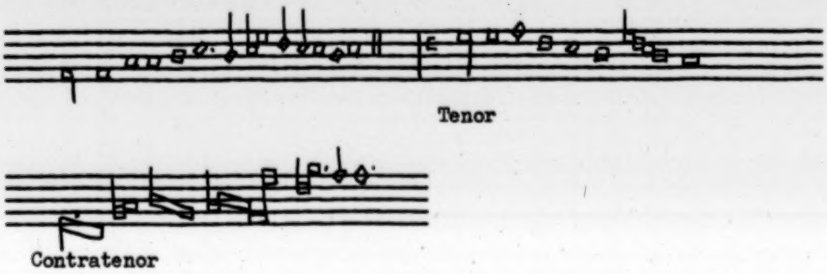

Sanctorum meritis
Tenor
Contratenor

Source: Stv, 282'-283.

Remarks: CF in S, modernized. Incipit(1) only in S only.

Modern edition:

452. Sanctorum meritis (518)


Tenor
Contratenor

Source: Stv, 284'.

Remarks: CF in S, modernized. No text. Identification made through CF.

Modern edition:

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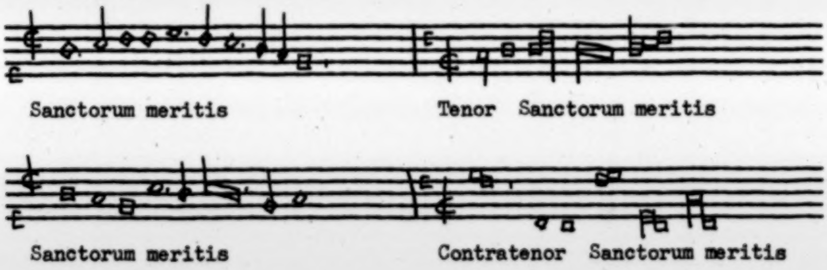
453. Sanctorum meritis (108)

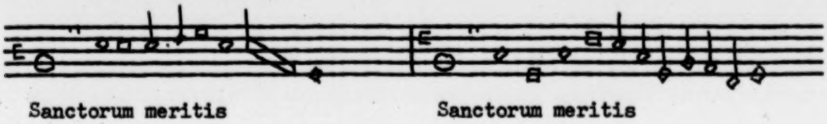

Sanctorum meritis
Tenor Sanctorum meritis
Sanctorum meritis
Contratenor Sanctorum meritis

Source: Tr 89, 375'-376(742).

Remarks: CF in T, modernized. Incipit(1) only in all voices.

Modern edition:

454. Sanctorum meritis


Sanctorum meritis
Sanctorum meritis

Sources: MC 871, p. 337(fol. 47); Per, No. 5.

Remarks: Only A and B are preserved. Incipit(1) only in MC 871. No text in Per.

Modern edition:

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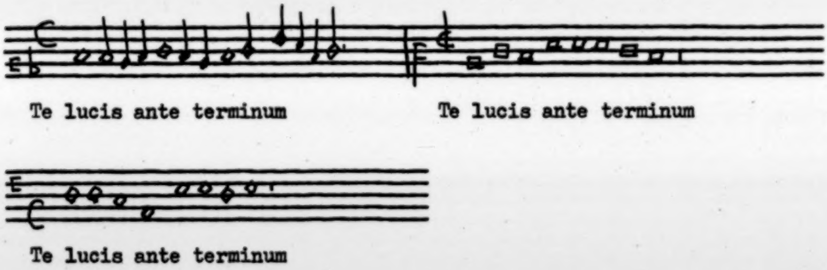
455. Te lucis ante terminum (8)

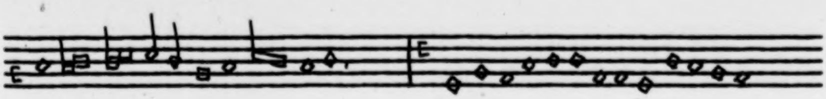

Te lucis ante terminum
Te lucis ante terminum
Te lucis ante terminum

Source: MC 871, p. 316(fol. 35').

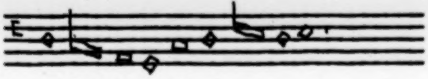
Remarks: CF in T, equal values. Full text(1) in S and T only.

Modern edition: App. II, No. 17.

456. Te lucis ante terminum



Te lucis ante terminum   Tenor



Contratenor

Source: Tr 92, 132(1490).

Remarks: Full text(1) in S only.

Modern edition:

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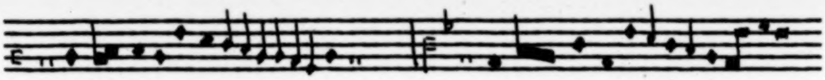
457. Tibi Christe splendor patris (112)   Dufay



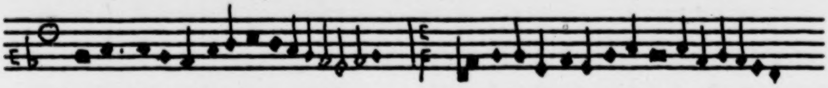
Collaudamus venerantes   Tenor au faulx bourdon

Source: Q 15, 294, Dufay.

Remarks: CF in S, modernized. Full text(2 and 4) in S only.

Modern edition: DufayO, 60-61; Kan, II, 15.

458. Tibi Christe splendor patris (112) Benoit



Tibi Christe splendor patris Tenor faulx bourdon de Tibi Christe

Source: Ven, 38-38', Benoyt.

Remarks: CF in S, modernized. Full text(1) in S only.

Modern edition: ReaE, 106.

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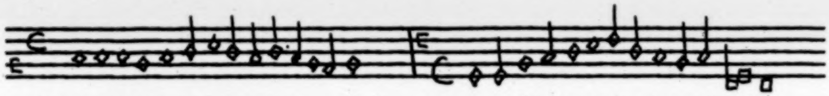
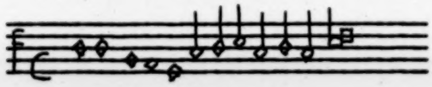
459. Tibi Christe splendor patris (112)



Collaudamus venerantes Tenor Collaudamus venerantes



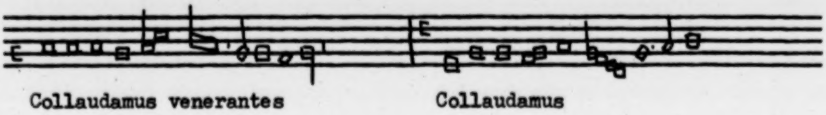
Contratenor Collaudamus

Source: Mod B, 14'-15.

Remarks: CF in S, modernized. Full text(2) in S only.

Modern edition:

460. Tibi Christe splendor patris (112)


Collaudamus venerantes
Collaudamus

Source: Mod B, 15'-16.

Remarks: CF in S, modernized. Full text(2 and 4) in S only. S also has incipit of strophe 1 underlaid. Setting is a fauxbourdon.

Modern edition:

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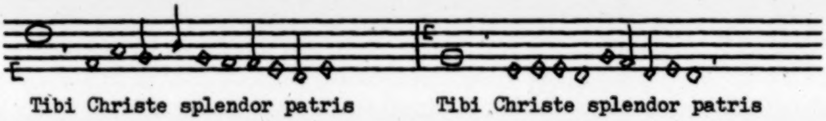
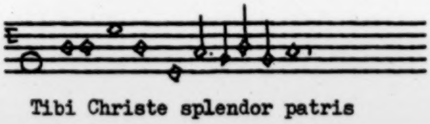
461. Tibi Christe splendor patris (112)


Tibi Christe splendor patris
Tibi Christe splendor patris

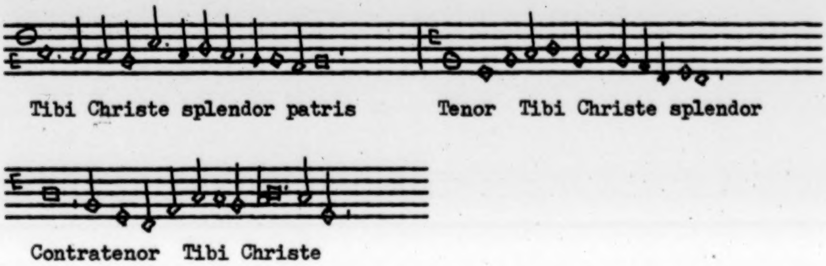

Tibi Christe splendor patris

Source: MC 871, p. 318(fol. 36').

Remarks: CF in T, modernized. Full text(1) in S only.

Modern edition:

462. Tibi Christe splendor patris (112)


Tibi Christe splendor patris
Tenor Tibi Christe splendor
Contratenor Tibi Christe

Source: Ver 759, 62'.

Remarks: CF in S, modernized. Full text(1 and 3) in S and T only.

Modern edition:

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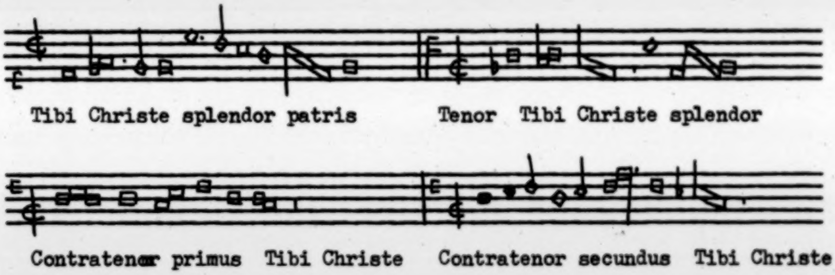
463. Tibi Christe splendor patris (112)

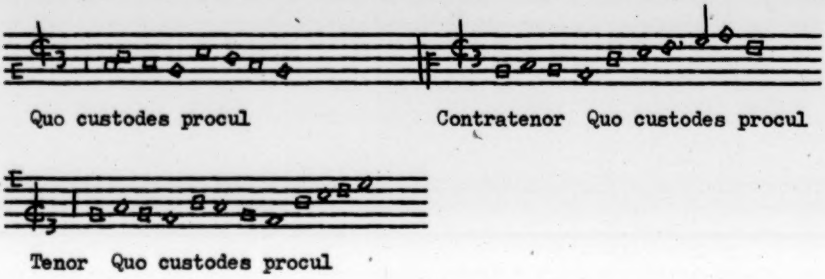

Tibi Christe splendor patris
Tenor Tibi Christe splendor
Contratenor primus Tibi Christe
Contratenor secundus Tibi Christe

Source: CS 15, 48'-49.

Remarks: CF in CT I, equal values. Full text(1) in all voices.

Modern edition:

464. Tibi Christe splendor patris (112)


Quo custodes procul
Contratenor Quo custodes procul
Tenor Quo custodes procul

Source: CS 15, 49'-50.

Remarks: CF in S, modernized. Full text(3) in all voices.

Modern edition:

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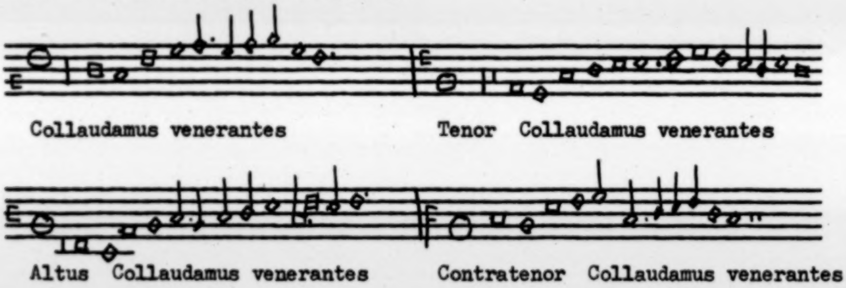
465. Tibi Christe splendor patris

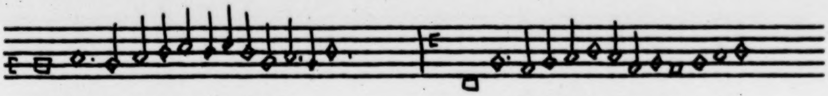

Collaudamus venerantes
Tenor Collaudamus venerantes
Altus Collaudamus venerantes
Contratenor Collaudamus venerantes

Source: Mod B, 81'-82.

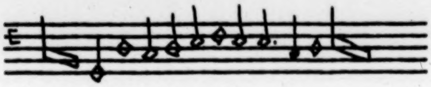
Remarks: Full text(2) in S and T only.

Modern edition:

466. Tristes erant apostoli (3_6)



Tristes erant apostoli   Tenor Tristes erant



Contratenor Tristes erant apostoli

Source: MC 871, p. 301(fol. 28).

Remarks: CF in S, modified. Full text(1) in S only.

Modern edition:

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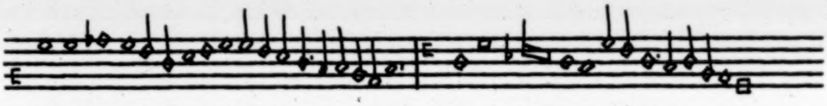
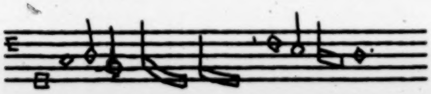
467. Urbs beata Jerusalem (140)   Dufay



Nova veniens e celo   Tenor Nova veniens



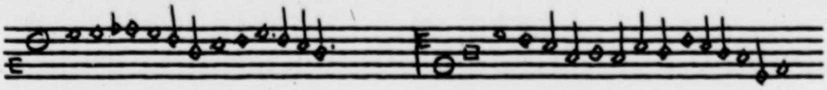
Contratenor Nova veniens

Sources: Mod B, 17'-18, Dufay; Q 15, 292, Dufay; CS 15, 69'-70.

Remarks: CF in S, modernized. Full text(2 and 4) in S only in Mod B and Q 15. Full text(4) in all voices in CS 15. S of this setting is used in Nos. 468 and 469.

Modern edition: DufayO, 54-55; CW XLIX, No. 12.

468. Urbs beata Jerusalem (140)



Nova veniens e celo   Tenor Nova veniens e celo

Source: CS 15, 68'-69.

Remarks: CF in S, modernized. Full text(2) in all voices. Setting is a fauxbourdon and uses Dufay's superius and a new tenor. See No. 467. These two voices appear in No. 469.

Modern edition: DufayO, 141.

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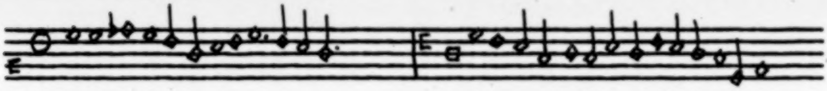
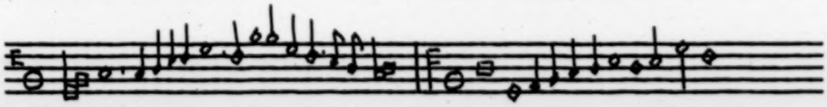
469. Urbs beata Jerusalem (140)



Gloria et honor   Tenor Gloria et honor



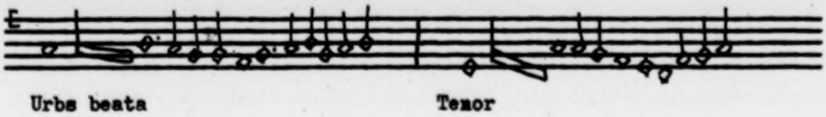
Gloria et honor   Contratenor Gloria et honor

Source: CS 15, 69'-70.

Remarks: CF in S, modernized. Full text(6) in all voices. Setting uses Dufay's superius and the new tenor of No. 468 with two new voices.

Modern edition: DufayO, 142; CW XLIX, Anhang, No. 3.

470. Urbs beata Jerusalem (162_2)


Urbs beata
Tenor

Source: Em, 85'.

Remarks: CF in S, modernized. Incipit(1) only in S only. The setting is a fauxbourdon.

Modern edition:

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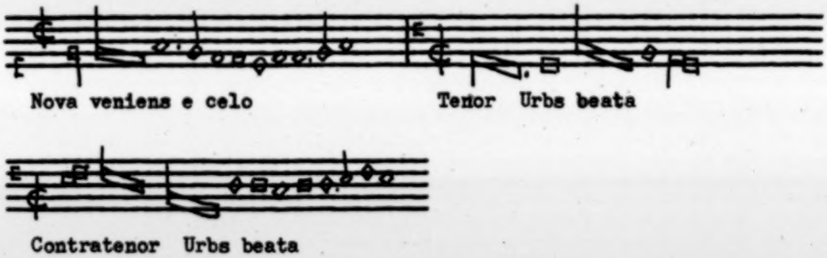
471. Urbs beata Jerusalem (162_2)

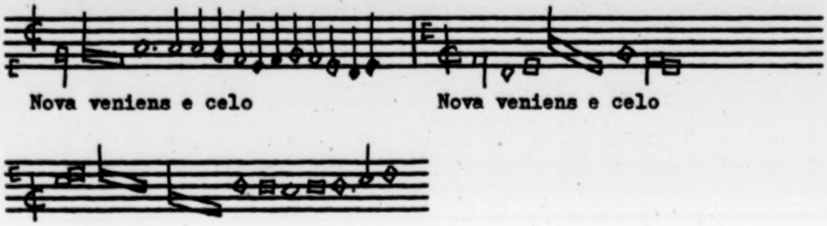

Nova veniens e celo
Tenor Urbs beata
Contratenor Urbs beata

Source: Tr 90, 330(1041).

Remarks: CF in S, modernized. Full text(2 and 4) in S only. Incipit (1) only in T and CT. The setting is found in other sources with an ornamented superius. See No. 472.

Modern edition:

472. Urbs beata Jerusalem (162_2)


Nova veniens e celo
Nova veniens e celo
Contratenor

Sources: Tr 91, 225'(1343); Stv, 281.

Remarks: CF in S, modernized. Full text(2 and 4) in S in Tr 91. Full text(2) in T in Tr 91. Full text(2) in S only in Stv. The setting is the same as No. 471 except for the ornamentation of the superius here.

Modern edition:

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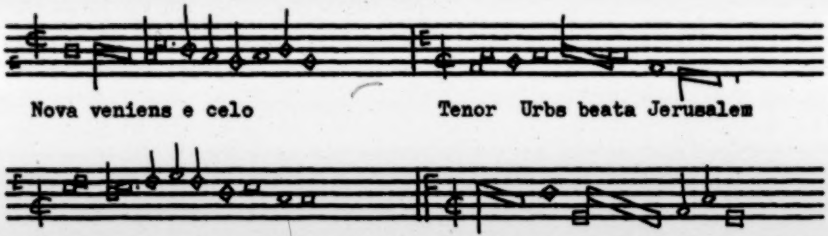
473. Urbs beata Jerusalem (162_2)

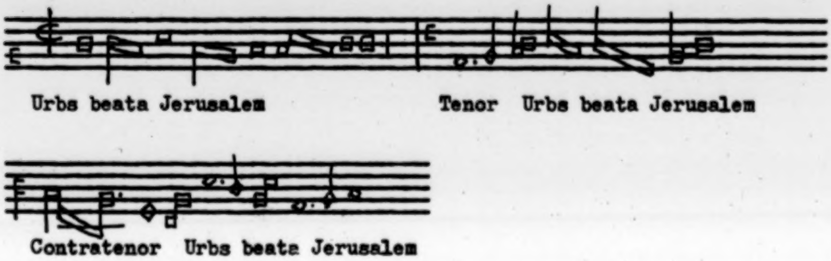

Nova veniens e celo
Tenor Urbs beata Jerusalem
Contratenor primus Urbs beata
Contratenor Urbs beata Jerusalem

Source: Tr 89, 231'-232(665).

Remarks: CF in S, modernized. Full text(2) in S only. Incipit(1) only in T, CT I, and CT II.

Modern edition:

474. Urbs beata Jerusalem (162_2)


Urbs beata Jerusalem
Tenor Urbs beata Jerusalem
Contratenor Urbs beata Jerusalem

Source: Tr 91, 140(1254).

Remarks: CF in S, equal values. Incipit(1) only in all voices.

Modern edition:

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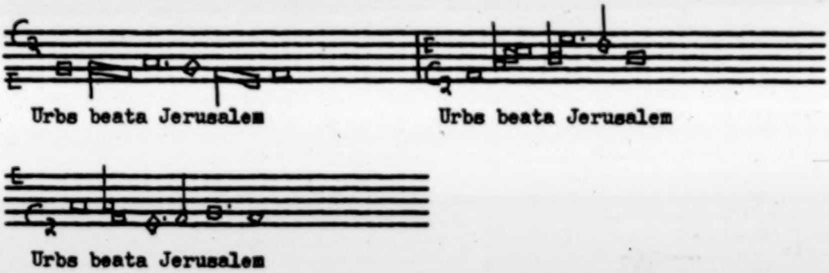
475. Urbs beata Jerusalem (162_2)

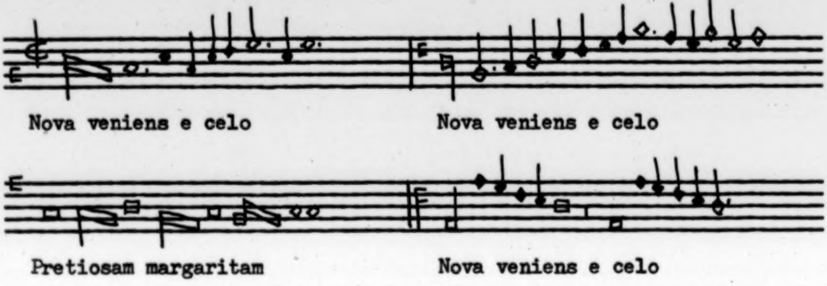

Urbs beata Jerusalem
Urbs beata Jerusalem
Urbs beata Jerusalem

Source: Glog, No. 87.

Remarks: CF in S, modernized. Full text(1 and 2) in S only.

Modern edition:

476. Urbs beata Jerusalem (162_2)


Nova veniens e celo
Nova veniens e celo
Pretiosam margaritam
Nova veniens e celo

Source: B 40021, 83'-83.

Remarks: CF in T, modernized. Full text(2) in S, A, and B. T has full text(2) of Jesu salvator saeculi. See No. 318.

Modern edition:

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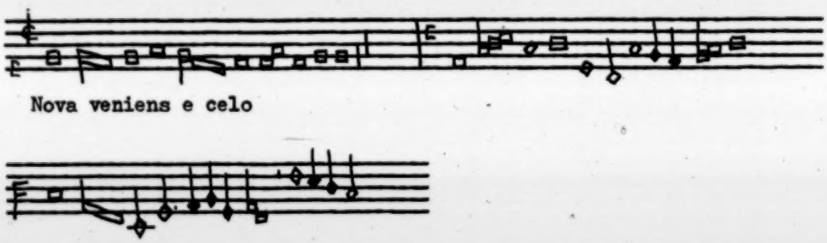
477. Urbs beata Jerusalem (162_2)

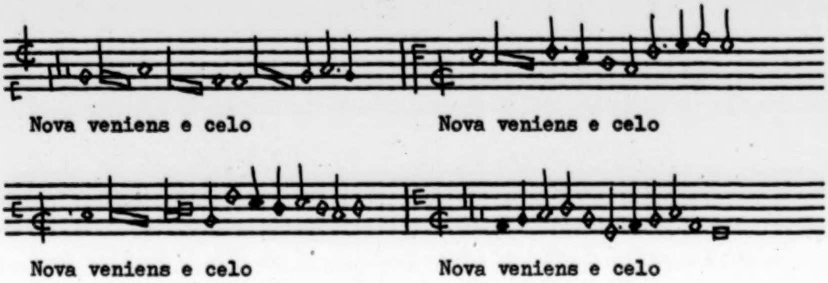

Nova veniens e celo

Sources: Bres 2016, 97; Bres 2016, 131'.

Remarks: CF in S, equal values. Full text(2) in S only in both.

Modern edition:

478. Urbs beata Jerusalem (162_2)


Nova veniens e celo
Nova veniens e celo
Nova veniens e celo
Nova veniens e celo

Source: Anna 1126, pp. 618-619.

Remarks: CF in S, modernized. Full text(2, 4, 6, and 8) in all voices.

Modern edition:

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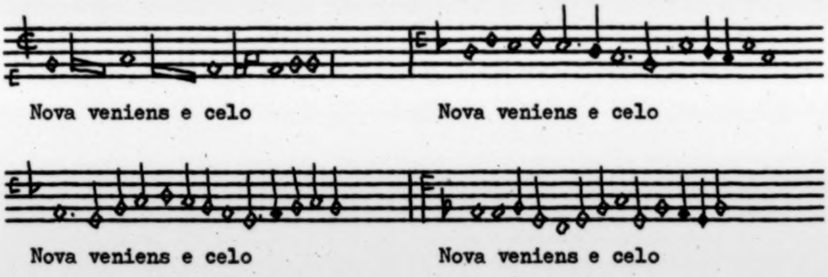
479. Urbs beata Jerusalem (162_2)

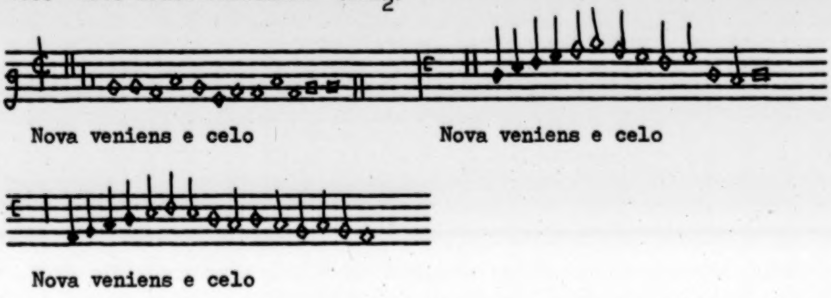

Nova veniens e celo
Nova veniens e celo
Nova veniens e celo
Nova veniens e celo

Source: Anna 1248, pp. 484-485.

Remarks: CF in S, equal values except for final cadential passage.
Full text(2, 6, and 4 N.B. order) in all voices.

Modern edition:

480. Urbs beata Jerusalem (162_2)


Nova veniens e celo
Nova veniens e celo
Nova veniens e celo

Source: Anna 1248, pp. 492-493.

Remarks: CF in S, equal values. Full text(2 and 6) in all voices.
B is lacking. To be used in alternation with No. 481.

Modern edition:

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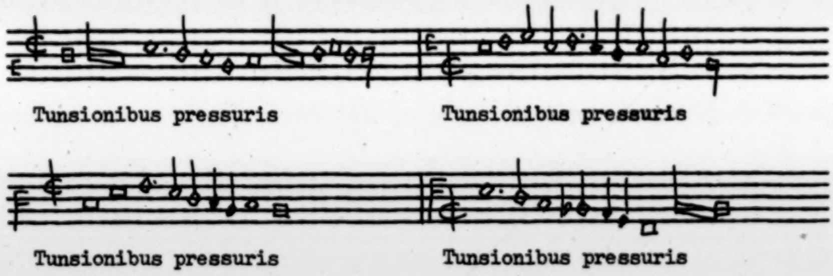
481. Urbs beata Jerusalem (162_2)

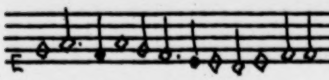

Tunsionibus pressuris
Tunsionibus pressuris
Tunsionibus pressuris
Tunsionibus pressuris

Source: Anna 1248, pp. 496-497.

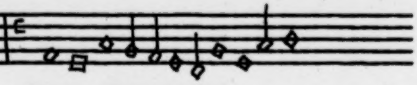
Remarks: CF in S, modernized. Full text(4 and 8) in all voices.
Strophes 2 and the Doxology added by a later hand as was another, unidentified text. To be used in alternation with No. 480.

Modern edition:

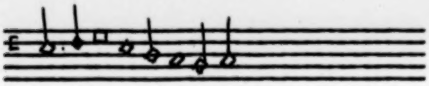
482. Urbs beata Jerusalem (162_3)



Urbs beata Jerusalem



Tenor Urbs beata



Contratenor Urbs beata

Source: Tr 93, 376'(1852).

Remarks: CF in S, modernized. Full text(1 and 3) in S only.

Modern edition:

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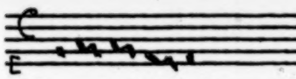
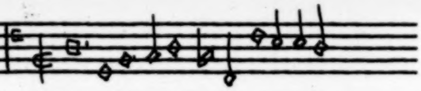
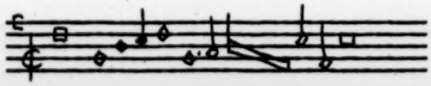
483. Urbs beata Jerusalem (162_3)



Nova veniens e celo



Tenor Nova veniens e celo



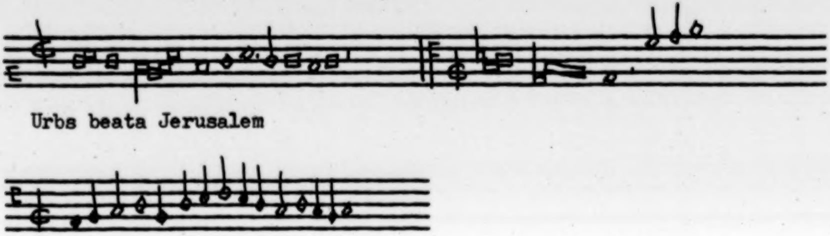
Contratenor Nova veniens

Source: Tr 91, 207'(1328).

Remarks: CF in S in chant notation(equal values). Full text(2 and 4) in S only.

Modern edition: Kan, II, 171.

484. Urbs beata Jerusalem (162_3)


Urbs beata Jerusalem

Source: L Apel, 20'-21.

Remarks: CF in S, modernized. Incipit(1) only in S only.

Modern edition: GerA, I, 25.

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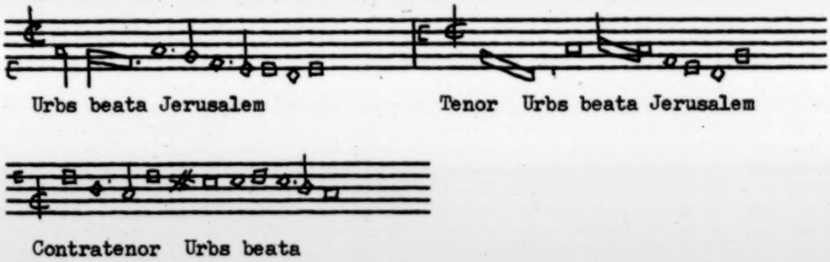
485. Urbs beata Jerusalem (162)

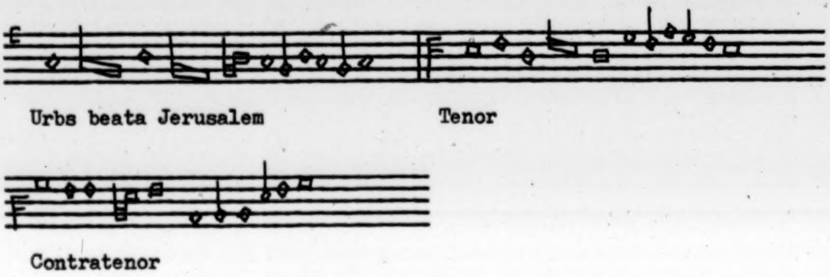

Urbs beata Jerusalem
Tenor Urbs beata Jerusalem
Contratenor Urbs beata

Source: Tr 88, 225(366).

Remarks: CF in S, modernized. Full text(1) in S only.

Modern edition:

486. Urbs beata Jerusalem (R 100) Kungsperger


Urbs beata Jerusalem
Tenor
Contratenor

Source: Em, 133', Urbanus Kungsperger.

Remarks: CF in S, modernized. Full text(1) in S only.

Modern edition: CW XXXII, 7.

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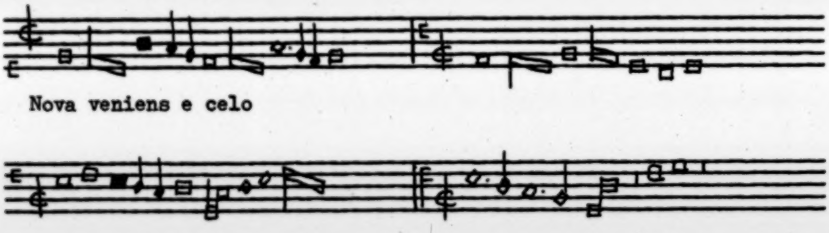
487. Urbs beata Jerusalem (R 100)

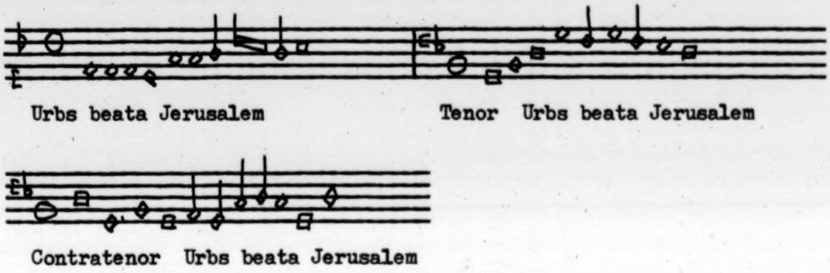

Nova veniens e celo

Sources: B 40021, 99; L Apel, 28'-29.

Remarks: CF in S, modernized. Full text(2) in S only in B 40021. Full text(2) in all voices in L Apel.

Modern edition: GerA, I, 34-35.

488. Urbs beata Jerusalem (56_{5bis})


Urbs beata Jerusalem
Tenor Urbs beata Jerusalem
Contratenor Urbs beata Jerusalem

Source: SP B 80, 187.

Remarks: CF in S, modernized. Full text(1) in S only.

Modern edition:

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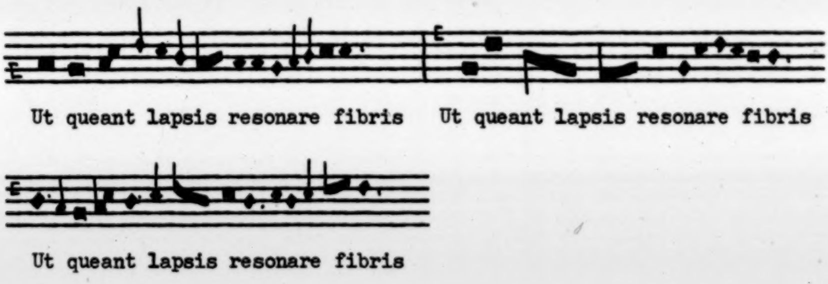
489. Ut queant laxis (151)

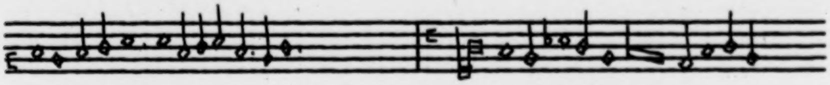

Ut queant lapsis resonare fibris
Ut queant lapsis resonare fibris
Ut queant lapsis resonare fibris

Source: Apt, 16'.

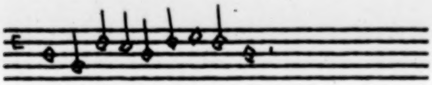
Remarks: CF in S, modernized. Full text(1) in all voices.

Modern edition: GasM, 64.

490. Ut queant laxis (151) Dufay



Nuntius celso Tenor Nuntius celso



Contratenor Nuntius celso

Sources: Mod B, 15'-16, Dufay; Q 15, 294', Dufay; Tr 92, 239'(1585); CS 15, 37'-38.

Remarks: CF in S, modernized. Full text(2 and 4) in S only in Mod B and Q 15. Full text(2) in S only in Tr 92 and in all voices in CS 15.

Modern edition: Dufay), 61-62; DTO 14-15, 167; CW XLIX, No. 13.

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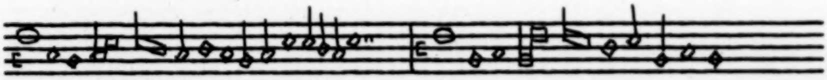
491. Ut queant laxis (151) Binchois



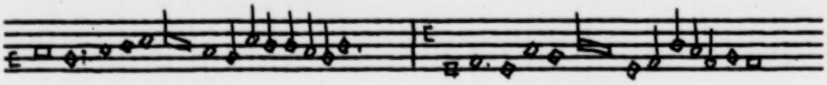
Ut queant laxis Tenor Ut queant

Sources: Em, 86', Binczois; Ven, 37'-38, Binchoys.

Remarks: Setting is a fauxbourdon. In Em S is given. In Ven CT is given with S to be realized. CF in S or CT, whichever is present. Full text(1) in S or CT, whichever is present.

Modern edition: MarM, 226; WolfS, No. 13.

492. Ut queant laxis (151)


Ut queant laxis
Tenor faulx bourdon

Source: Tr 92, 123(1480).

Remarks: CF in S, modernized. Full text(1) in S only.

Modern edition:

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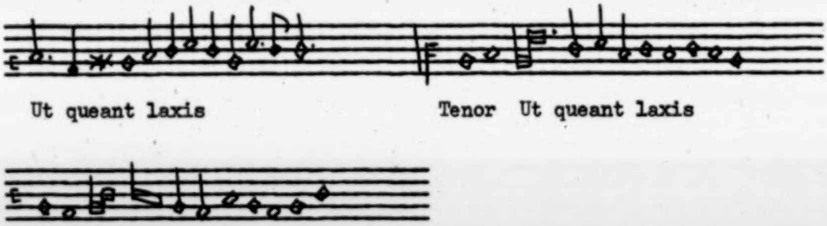
493. Ut queant laxis (151) Merques

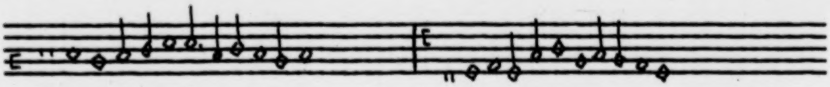

Ut queant laxis
Tenor Ut queant laxis
Ut queant laxis

Source: Tr 92, 137(1499), Merques.

Remarks: CF in S, modernized. Full text(1) in all voices.

Modern edition:

494. Ut queant laxis (151) Janue



Nuntius celso

Tenor Nuntius celso a faulx bourdon

Source: F 112bis, 7', A. Janue.

Remarks: CF in S, modernized. Full text(2) in S only.

Modern edition: App. II, No. 4.

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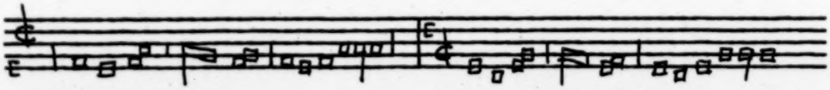
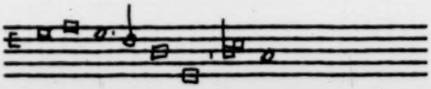
495. Ut queant laxis (151)



Ut queant lapsis

Tenor Ut queant lapsis



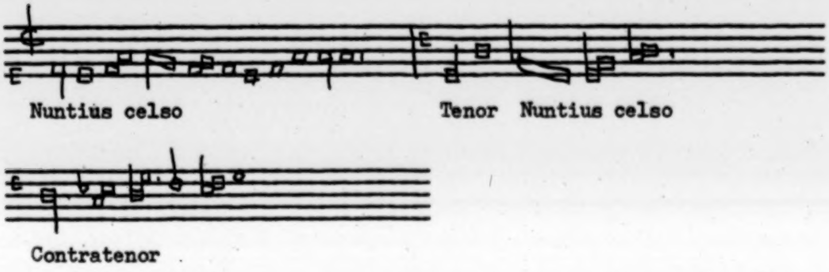
Contratenor Ut queant lapsis

Source: F 112bis, 8.

Remarks: CF in S and T, equal values. Full text(1) in S and T only.

Modern edition:

496. Ut queant laxis (151)


Nuntius celso
Tenor Nuntius celso
Contratenor

Source: F 112bis, 8'.

Remarks: CF in S, equal values except for final cadential passage.
Full text(2) in S only.

Modern edition:

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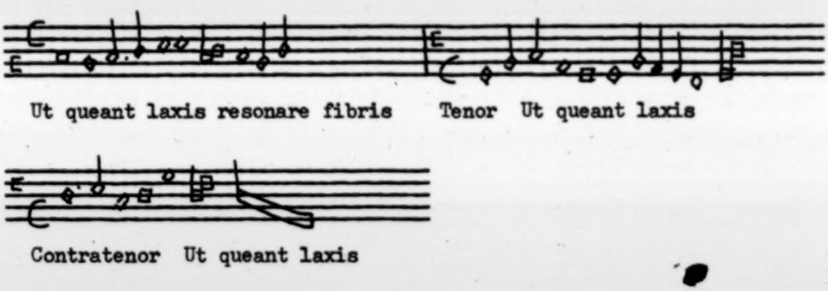
497. Ut queant laxis (151)

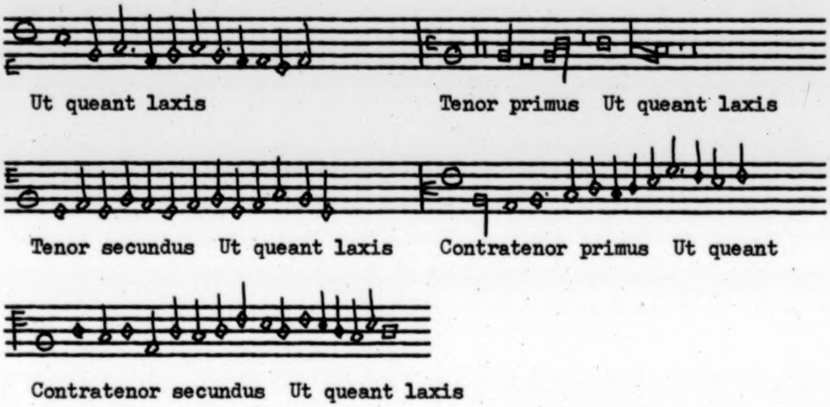

Ut queant laxis resonare fibris
Tenor Ut queant laxis
Contratenor Ut queant laxis

Source: MC 871, p. 319(fol. 37).

Remarks: CF in S, modernized. Full text(1) in S only.

Modern edition:

498. Ut queant laxis (151)


Ut queant laxis
Tenor primus Ut queant laxis
Tenor secundus Ut queant laxis
Contratenor primus Ut queant
Contratenor secundus Ut queant laxis

Source: Tr 91, 213'-214(1335).

Remarks: CF in T I, modernized. Incipit(1) only in all voices.

Modern edition:

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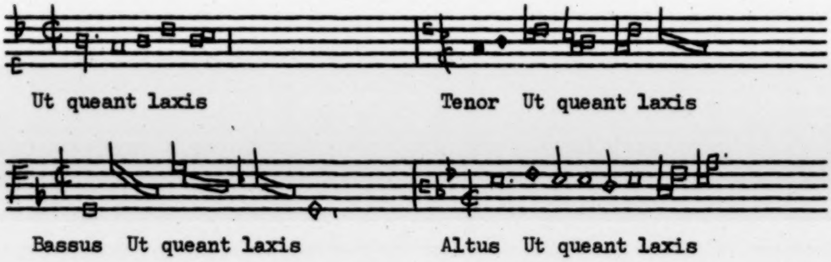
499. Ut queant laxis (151)

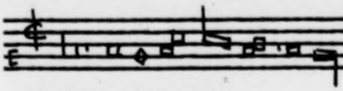

Ut queant laxis
Tenor Ut queant laxis
Bassus Ut queant laxis
Altus Ut queant laxis

Source: SP B 80, 31'.

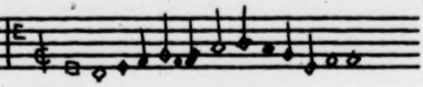
Remarks: CF in S, modernized. Full text(1) in all voices.

Modern edition:

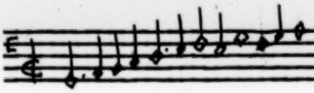
500. Ut queant laxis (151) de Orto



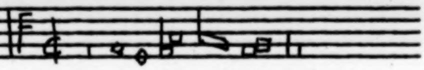
Ventris obstruso



Tenor Ventris obstruso



Contra Ventris obstruso



Bassus Ventris obstruso

Source: CS 15, 38'-39, de Orto.

Remarks: CF in S, modernized. Full text(4) in all voices.

Modern edition:

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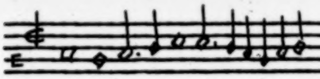
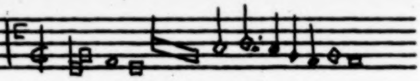
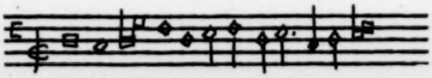
501. Ut queant laxis (151)



Nuntius celso



Tenor Nuntius celso



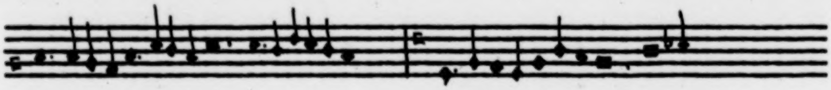
Bassus Nuntius celso

Source: PC 862, 79'.

Remarks: CF in S, modernized. Full text(2) in S only.

Modern edition:

502. Ut queant laxis (72) Ray. de lan.


Ut queant laxis
Tenor a faulx bourdon

Source: Mu 3224, p. 13, Ray. de lan.

Remarks: CF in S, modernized. Full text(1) in S only.

Modern edition: Kan, II, 61.

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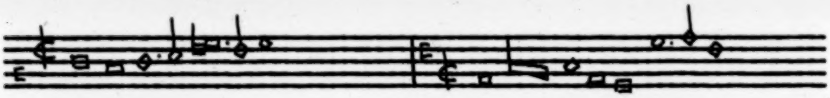
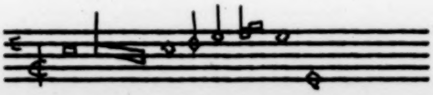
503. Ut queant laxis (72)


Ut queant laxis
Tenor Ut queant laxis

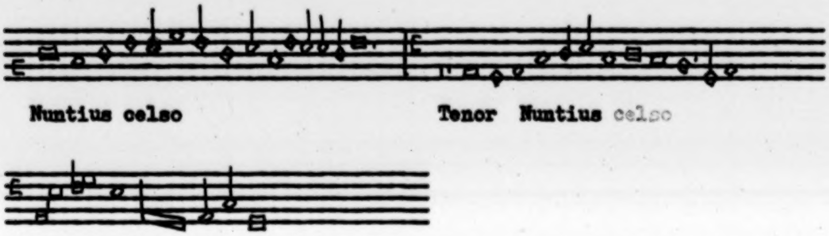

Contratenor Ut queant laxis

Source: Tr 89, 180'-181(627).

Remarks: CF in S, modernized. Incipit(1) only in all voices.

Modern edition:

504. Ut queant laxis (72)


Nuntius celso
Tenor Nuntius celso
Contratenor

Source: Stv, 279'.

Remarks: CF in S, modernized. Incipit(2) in S and T only.

Modern edition:

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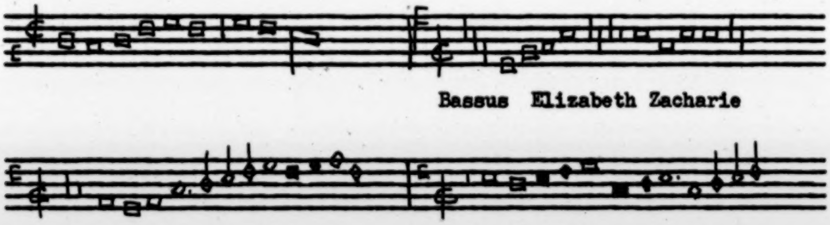
505. Ut queant laxis (72)

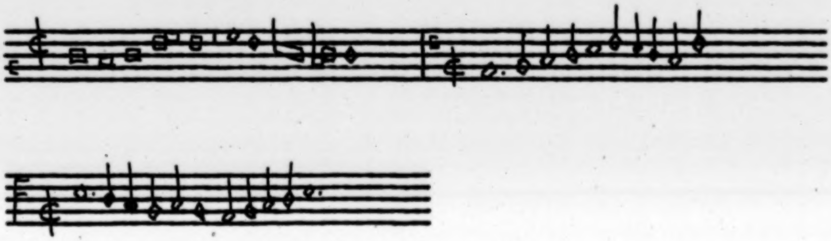

Bassus Elizabeth Zacharie

Source: L Apel, 4'-5.

Remarks: CF in S, modernized. No text. B has text and melody of the antiphon for St. John Baptist, Elizabeth Zacheriae.

Modern edition: GerA, I, 6.

506. Ut queant laxis (72)



Source: L Apel, 5'-6.

Remarks: CF in S, modernized. No text. Identification made through CF.

Modern edition: GerA, I, 7.

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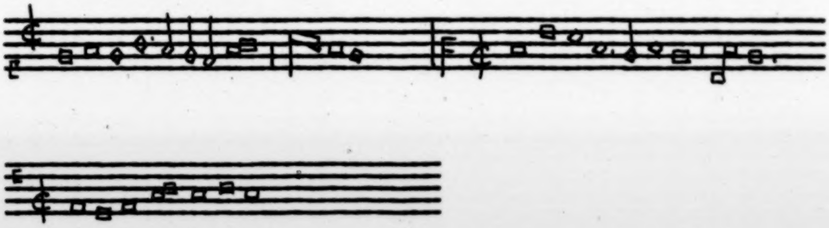
507. Ut queant laxis (72)

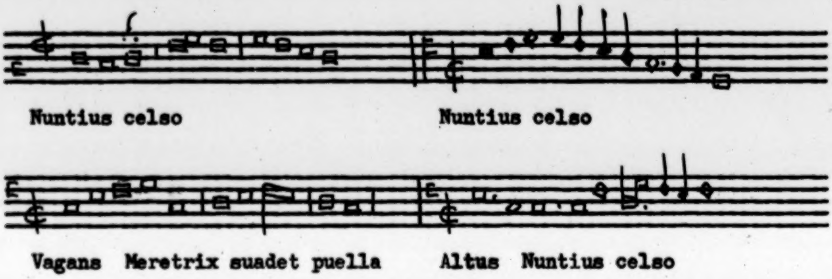


Source: L Apel, 9.

Remarks: CF in T, equal values. No text. Identification made through CF.

Modern edition: GerA, I, 12.

508. Ut queant laxis (72) Adam von Fulda


Nuntius celso
Nuntius celso
Vagans Meretrix suadet puella
Altus Nuntius celso

Sources: L Apel, 6'-7, Adae de Vulda; Anna 1126, pp. 624-625.

Remarks: CF in S, modernized. T derived canonically from S. Full text(2, 4, 6, 8, 10, and 12) in S and B in L Apel and in all voices in Anna 1126. Full text(2, 4, 6, and 8) in A in L Apel. V has text and melody of Sequence for the Beheading of St. John Baptist, Psallite regi nostro.

Modern edition:GerA, I, 8-9; CW XXXII, 21-23; NieS, 11-13.

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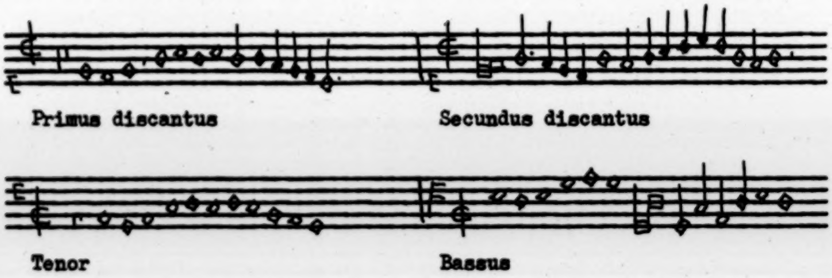
509. Ut queant laxis (72) Adam von Fulda

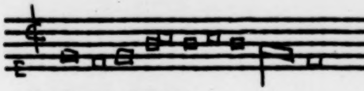

Primus discantus
Secundus discantus
Tenor
Bassus

Source: L Apel, 29'-30, Adam.

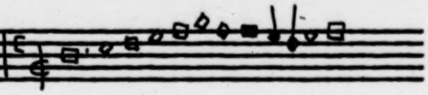
Remarks: CF in T, modernized. No text. Identification made through CF.

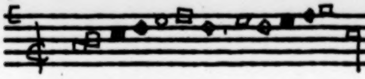
Modern edition: GerA, I, 35; NieS, 17-18.

510. Ut queant laxis (72)

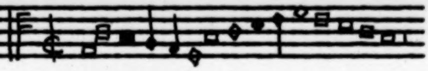


Nuntius celso





Nuntius celso



Nuntius celso

Source: Anna 1248, pp. 490-491.

Remarks: CF in S, equal values. Full text(2, 4, 6, 8, 10, 12, and Doxology) in S, T, and B only.

Modern edition:

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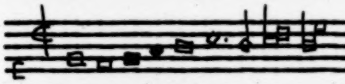
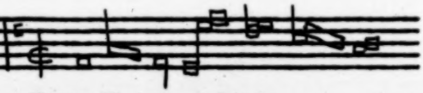
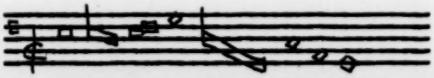
511. Ut queant laxis (72)



Ut queant laxis



Tenor Ut queant laxis



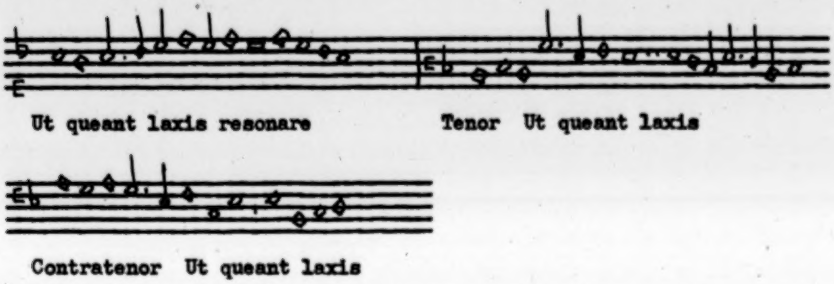
Contratenor Ut queant laxis

Source: Tr 89, 141'-142(594).

Remarks: CF in S, modernized. Incipit(1) only in all voices. S has strophe 1 of Gaudio summo celebrare underlaid. See No. 241.

Modern edition:

512. Ut queant laxis (72) Christofferus Anthony


Ut queant laxis resonare
Tenor Ut queant laxis
Contratenor Ut queant laxis

Source: Tr 90, 376'(1091), Christofferus Anthony.

Remarks: CF in S, modernized. Incipit(1) only in all voices. Text of another hymn, Gaudio summo celebrare, is also present. See No. 242.

Modern edition: Kan, II, 105.

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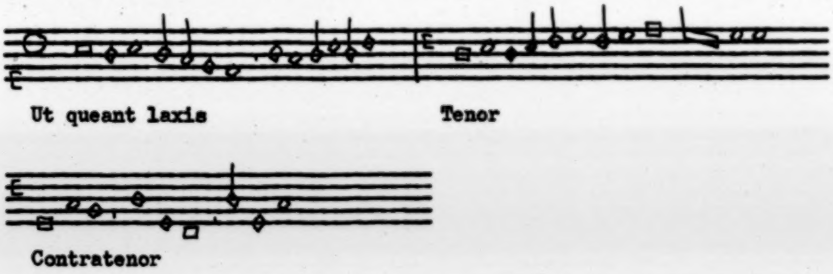
513. Ut queant laxis (422),

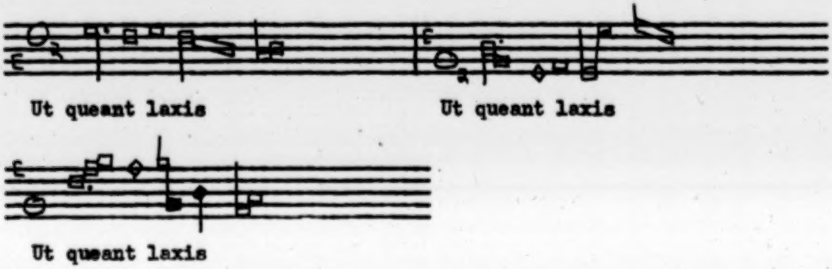

Ut queant laxis
Tenor
Contratenor

Source: Stv, 279.

Remarks: CF in S, modernized. Incipit(1) only in S only.

Modern edition:

514. Ut queant laxis (422)


Ut queant laxis
Ut queant laxis
Ut queant laxis

Source: Glog, No. 178.

Remarks: CF in S, modernized. Full text(1 and 2) in S and T only.

Modern edition:

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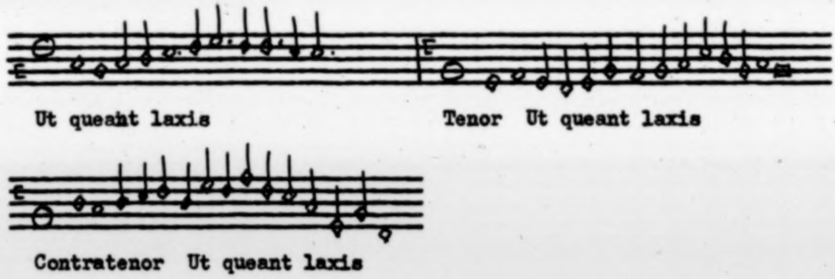
515. Ut queant laxis

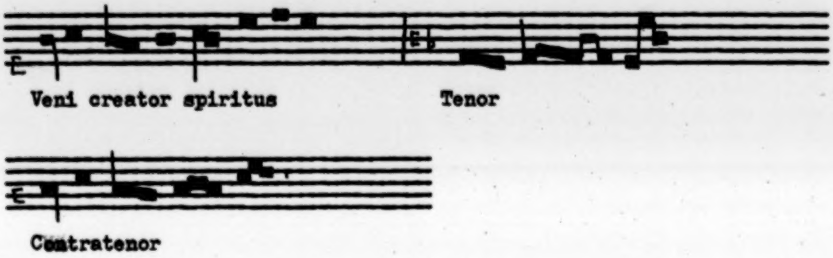

Ut queant laxis
Tenor Ut queant laxis
Contratenor Ut queant laxis

Source: Ver 759, 59'.

Remarks: Full text(1) in S and T only.

Modern edition: Kan, II, 202.

516. **Veni creator spiritus (17)**


Veni creator spiritus
Tenor
Contratenor

Source: Apt, 15.

Remarks: CF in S, modernized. Full text(1) in S only.

Modern edition: GasM, 59-60; Kan, II, 12.

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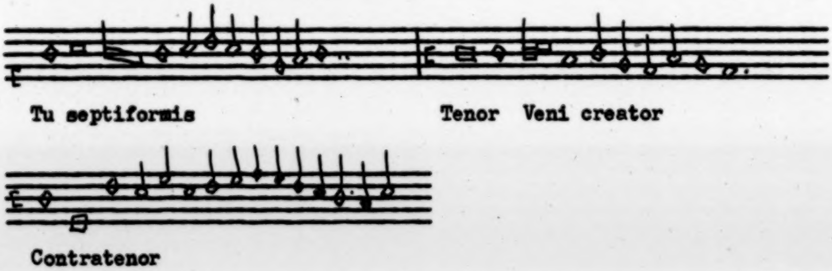
517. **Veni creator spiritus (17)**

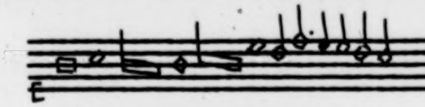

Tu septiformis
Tenor Veni creator
Contratenor

Source: Ao, 190.

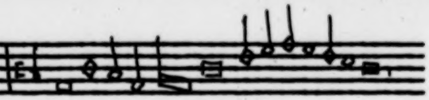
Remarks: CF in S, modernized. Full text(3 and 1) in S only.

Modern edition:

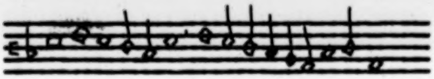
518. Veni creator spiritus (17) Dufay



Qui paraclitus diceris



Tenor Qui paraclitus



Contratenor Qui paraclitus

Sources: Mod B, 12'-13, Dufay; Q 15, 289', Dufay; Tr 92, 30(1389), Dufay; F 112bis, 5'-6, Dufay; SP B 80, 184; MC 871, p. 305 (fol. 30); Em, 55; Tr 93, 357'(1823), lacking CT; CS 15, 29'-30.

Remarks: CF in S, modernized. Full text(2, 4, and 6) in S only in Mod B and Q 15. Full text(2) in S only in Tr 92 and F 112bis. Full text(1) in S only in SP B 80, MC 871, Em, and Tr 93. Full text(2) in all voices in CS 15. S is used with a new T to produce a setting a fauxbourdon. See No. 539.

Modern edition: DufayO, 51; DTO 14-15, 167; CW XLIX, No. 9; DezM, No. 4; WolfS, No. 12.

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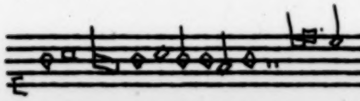
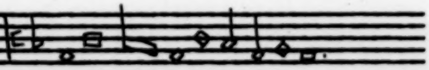
519. Veni creator spiritus (17) Binchois



Veni creator spiritus



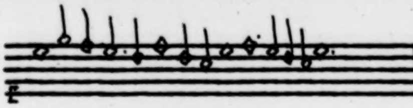
Veni creator spiritus

Source: Tr 92, 25(1385), Binchois.

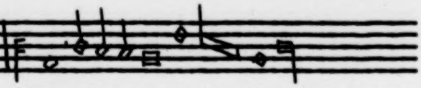
Remarks: CF in S, modernized. Full text(1) in all voices. To be performed a fauxbourdon.

Modern edition: DTO 53, 89.

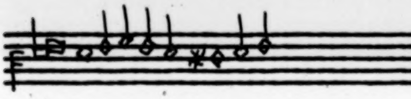
520. Veni creator spiritus (17) **H. Battre**



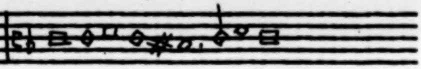
Veni creator spiritus



Tenor



Tenor aliis cum omnibus aliia



Contratenor Veni creator

Source: Tr 87, 220'-221(166), H. Battre.

Remarks: CF in CT, modernized. Full text(1) in S and CT only.

Modern edition: DTO 53, 88-89.

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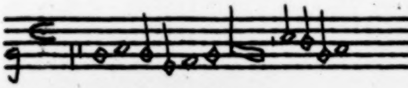
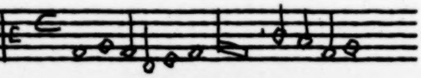
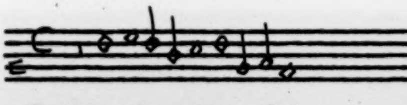
521. Veni creator spiritus (17)



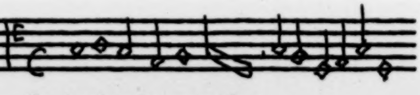
Qui paraclitus diceris



Tenor Qui paraclitus



Contratenor primus Qui



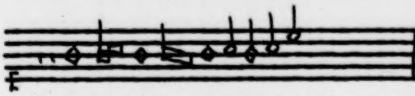
Contratenor secundus

Source: Tr 89, 339'-340(720).

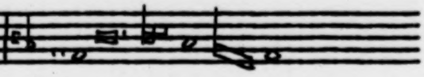
Remarks: CF in S, modernized. Full text(2) in S only.

Modern edition: DTO 53, 91.

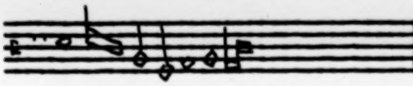
522. Veni creator spiritus (17)



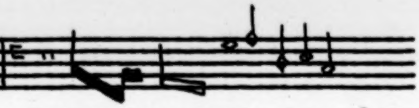
Veni creator spiritus



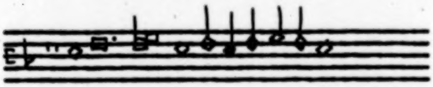
Tenor Veni creator spiritus



Contratenor primus Veni creator



Contratenor secundus Veni creator



Contratenor absque aliis contratenoribus

Sources: Tr 88, 230'-231(373); Stv, 272'-273.

Remarks: CF in S, modernized. Full text(1) in S only in Tr 88. Full text(2) in S only in Stv.

Modern edition: DTO 53, 89-90.

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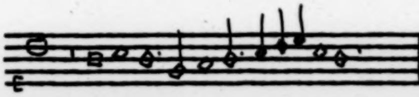
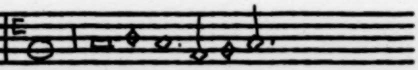
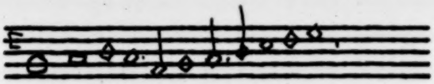
523. Veni creator spiritus (17)



Veni creator



Tenor Veni creator



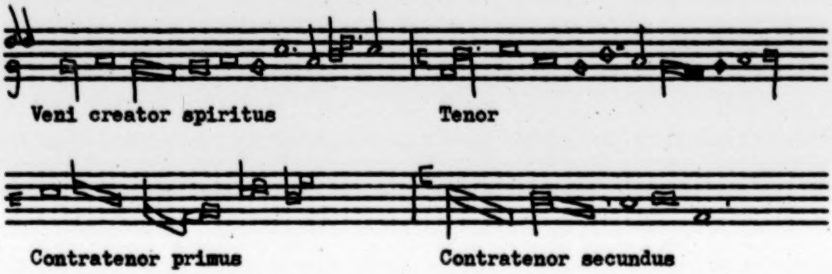
Contratenor Veni creator

Source: Tr 89, 177(622).

Remarks: CF in S, modernized. Incipit(1) only in all voices.

Modern edition: DTO 53, 90.

524. Veni creator spiritus (17)


Veni creator spiritus
Tenor
Contratenor primus
Contratenor secundus

Source: Stv, 271.

Remarks: CF in S, modernized. Full text(1) in S only.

Modern edition:

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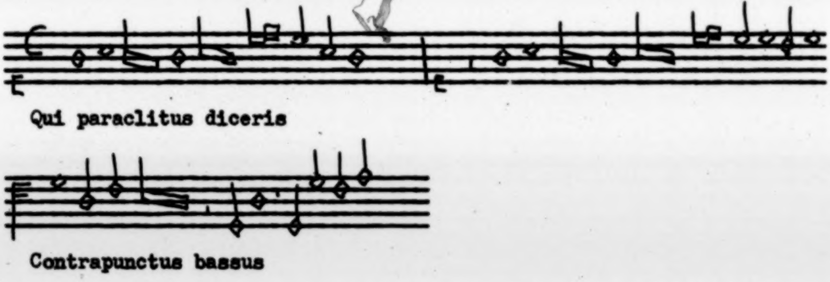
525. Veni creator spiritus (17)

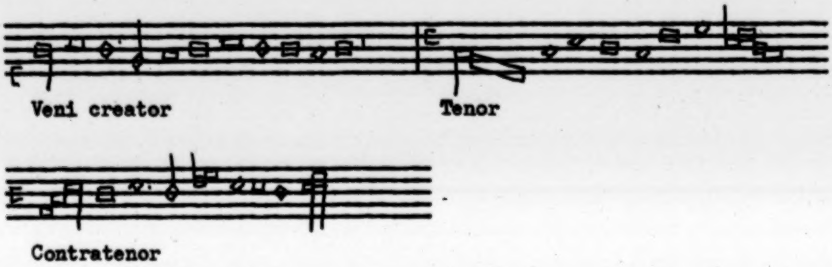

Qui paraclitus diceris
Contrapunctus bassus

Source: Stv, 272.

Remarks: CF in S, modernized. Incipit(2) only in S only.

Modern edition:

526. Veni creator spiritus (17)


Veni creator
Tenor
Contratenor

Source: Stv, 273.

Remarks: CF in S, modernized. Incipit(1) only in S only.

Modern edition:

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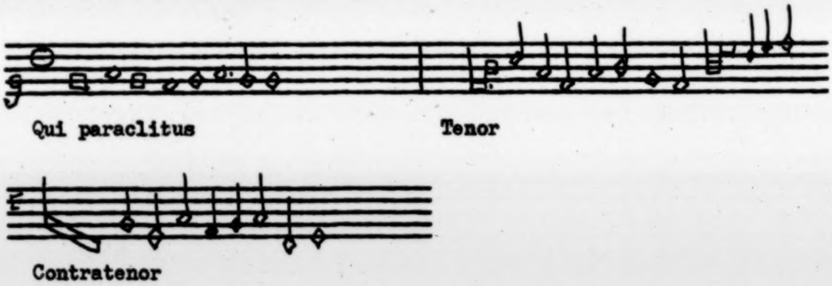
527. Veni creator spiritus (17)

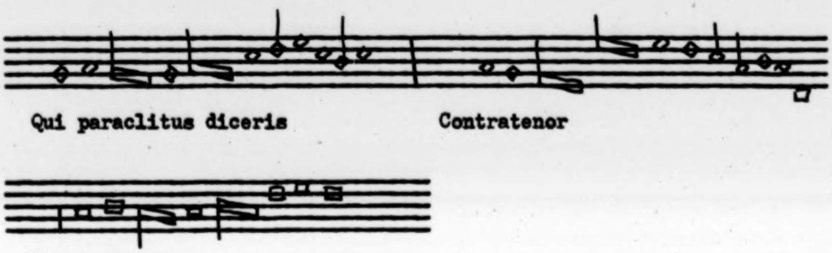

Qui paraclitus
Tenor
Contratenor

Source: Stv, 274'.

Remarks: CF in S, modernized. Incipit(2) only in S only.

Modern edition:

528. Veni creator spiritus (17)


Qui paraclitus diceris
Contratenor
Tenor planus

Source: Stv, 281'.

Remarks: CF in T, equal values. Incipit(2) only in S only.

Modern edition:

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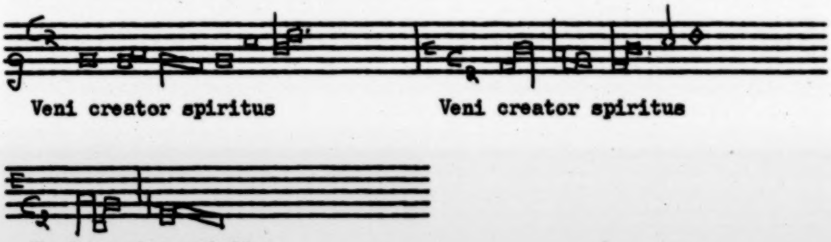
529. Veni creator spiritus (17)

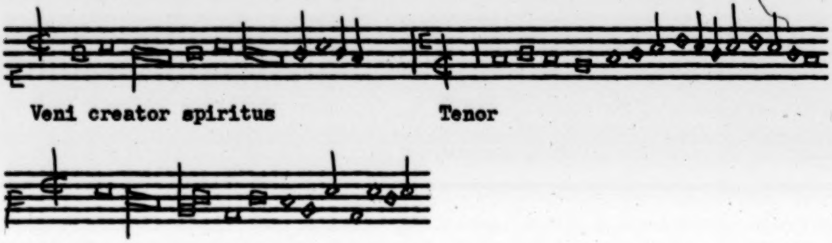

Veni creator spiritus
Veni creator spiritus
Veni creator spiritus

Source: Glog, No. 73.

Remarks: CF in S, modernized. Full text(1) in S and T only. S also
has strophe 2 underlaid.

Modern edition:

530. Veni creator spiritus (17)


Veni creator spiritus
Tenor

Source: FP 27, 73'-74.

Remarks: CF in S, modernized. Incipit(1) only in S only.

Modern edition:

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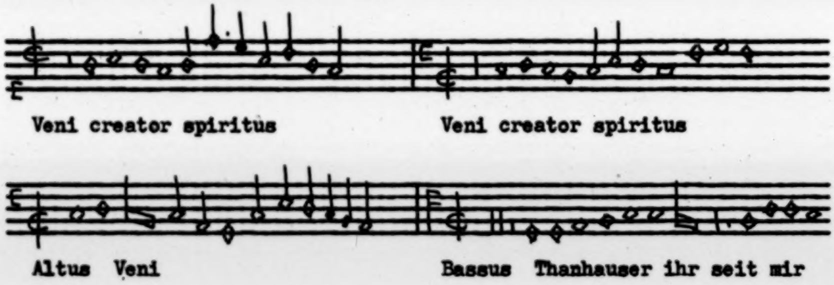
531. Veni creator spiritus (17)

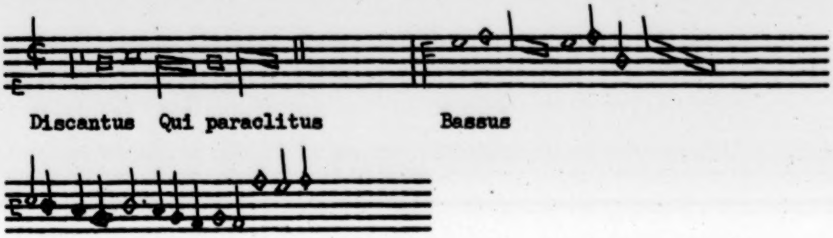

Veni creator spiritus
Veni creator spiritus
Altus Veni
Bassus Thanhauser ihr seit mir

Source: Mu 3154, 151.

Remarks: CF in T, modernized. Full text(1) in S and T only. B has a secular, vernacular text underlaid, and seems to have a second melody as well.

Modern edition: CW XXXII, 18.

532. Veni creator spiritus (17)


Discantus Qui paraclitus
Bassus
Tenor

Source: B 40021, 237'-238.

Remarks: CF in S, modernized. Full text(2, 4, and Doxology) in S only.

Modern edition: App. II, No. 37.

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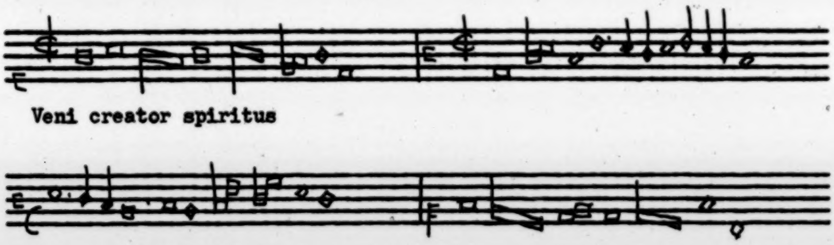
533. Veni creator spiritus (17)

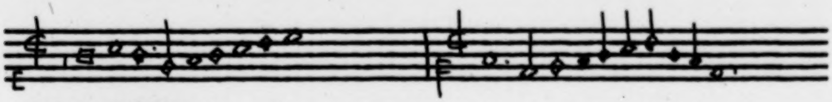

Veni creator spiritus

Source: Bres 2016, 42.

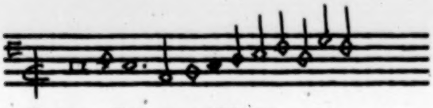
Remarks: CF in S, modernized. Full text(1) in S only.

Modern edition: FeldC, II, 47-48.

534. Veni creator spiritus (17)



Qui paraclitus



Tenor Qui paraclitus

Source: Bres 2016, 118'-119.

Remarks: CF in S, modernized. Incipit(2) in S and T only.

Modern edition:

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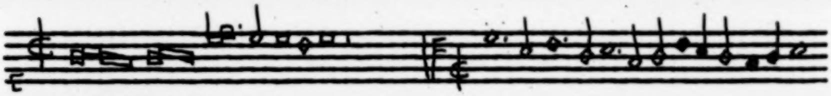
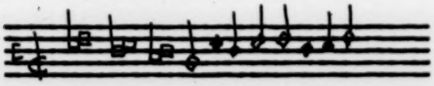
535. Veni creator spiritus (17) Adam von Fulda



Veni creator

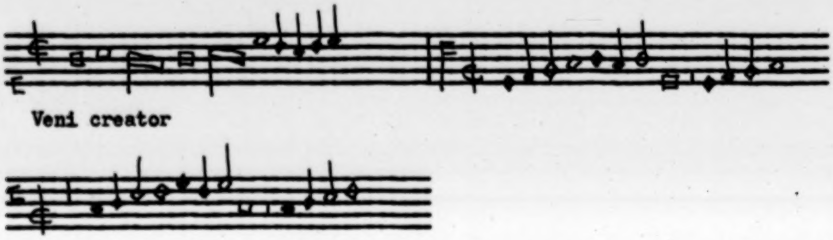


Source: L Apel, 23'-24, Adae de Vulda.

Remarks: CF in S, modernized. Incipit(1) only in S only.

Modern edition: GerA, I, 28; SchenS, Anhang, No. 3; NieS, 13-15.

536. Veni creator spiritus (17) **Adam von Fulda**



Source: L Apel, 24'-25, Adam von Fulda.

Remarks: CF in S, modernized. Incipit(1) only in S only.

Modern edition: GerA, I, 29; NieS, 15-16.

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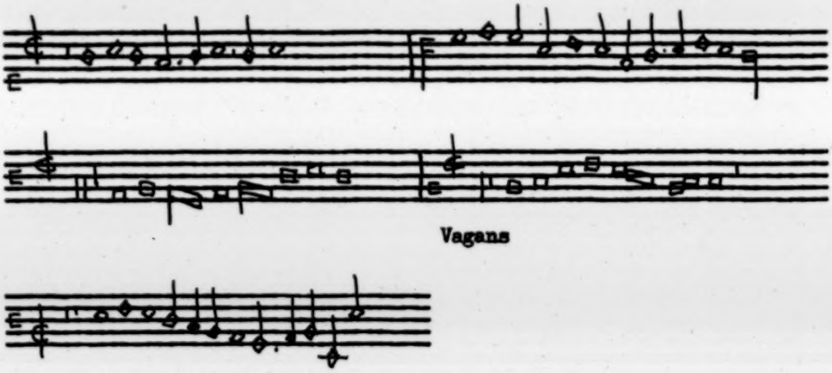
537. Veni creator spiritus (17) **Heinrich Finck**

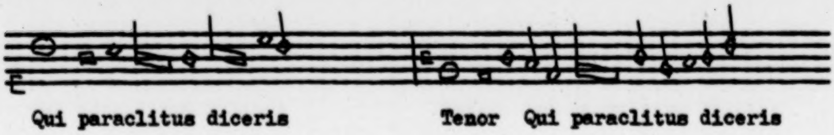


Source: L Apel, 39'-40, H. V.

Remarks: CF in T, equal values. No text. Vagans has melody of the sequence for Pentecost Veni sancte spiritus in equal values.

Modern edition: GerA, I, 48-49; CW XXXII, 19-20; HAM, I, 84.

538. Veni creator spiritus (17)


Qui paraclitus diceris
Tenor Qui paraclitus diceris

Source: CS 15, 29'-30.

Remarks: CF in S, modernized. Full text(2) in all voices. Inscription, 'Contra in faulx bourdon" on folio 29'. Setting uses Dufay's S and a new tenor. See No. 518.

Modern edition:

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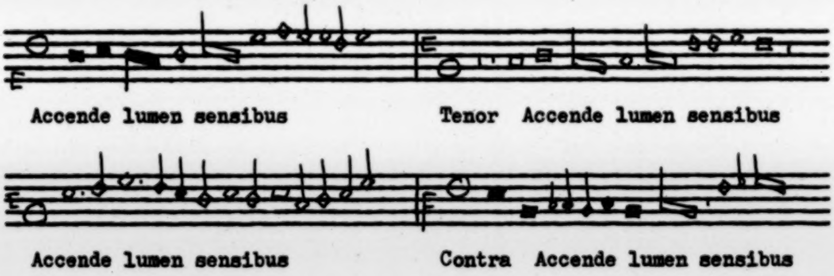
539. Veni creator spiritus (17)

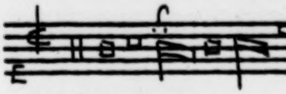

Accende lumen sensibus
Tenor Accende lumen sensibus
Accende lumen sensibus
Contra Accende lumen sensibus

Sources: CS 15, 30'-31; SP B 80, 49.

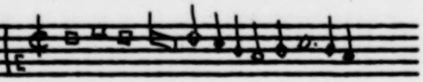
Remarks: CF in S, modernized. Full text(4) in all voices. SP B 80 has only the superius.

Modern edition:

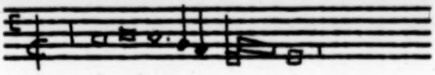
540. Veni creator spiritus (17)



Per te sciamus



Per te sciamus



Per te sciamus

Source: CS 15, 31'-32.

Remarks: CF in S, modernized. T derived canonically from S. Full text(6) in all voices.

Modern edition:

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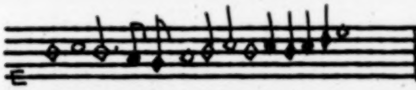
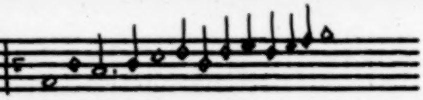
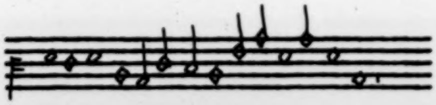
541. Veni creator spiritus (17)



Veni creator spiritus



Tenor Veni creator



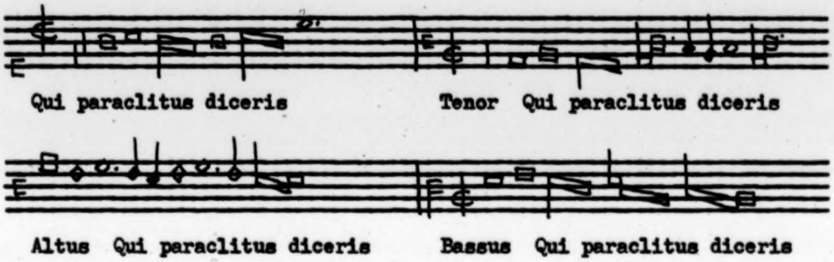
Veni creator spiritus

Source: Per, No. 164.

Remarks: CF in S, modernized. Incipit(1) only in all voices.

Modern edition:

542. **Veni creator spiritus** (17)


Qui paraclitus diceris
Tenor Qui paraclitus diceris
Altus Qui paraclitus diceris
Bassus Qui paraclitus diceris

Source: FC 862, 77'-78.

Remarks: CF in S, modernized. Full text(2) in S only.

Modern edition:

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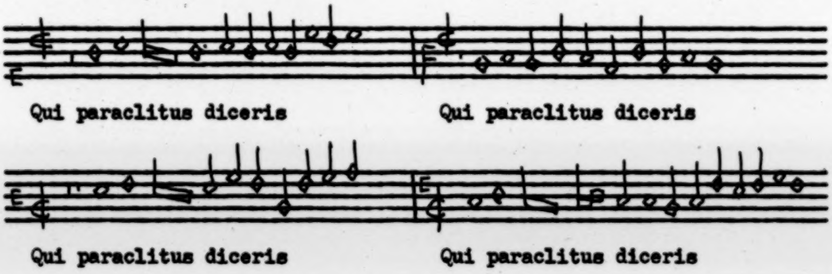
543. **Veni creator spiritus** (17)

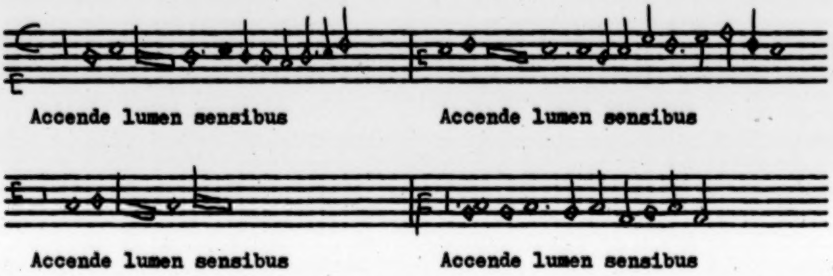

Qui paraclitus diceris
Qui paraclitus diceris
Qui paraclitus diceris
Qui paraclitus diceris

Source: Anna 1248, pp. 220-221.

Remarks: CF in S, modernized. Full text(2 and 6) in all voices. To be used in alternation with No. 544.

Modern edition:

544. Veni creator spiritus (17)


Accende lumen sensibus
Accende lumen sensibus
Accende lumen sensibus
Accende lumen sensibus

Source: Anna 1248, pp. 442-443.

Remarks: CF in S, modernized. Full text(4) in all voices. To be used in alternation with No. 543.

Modern edition:

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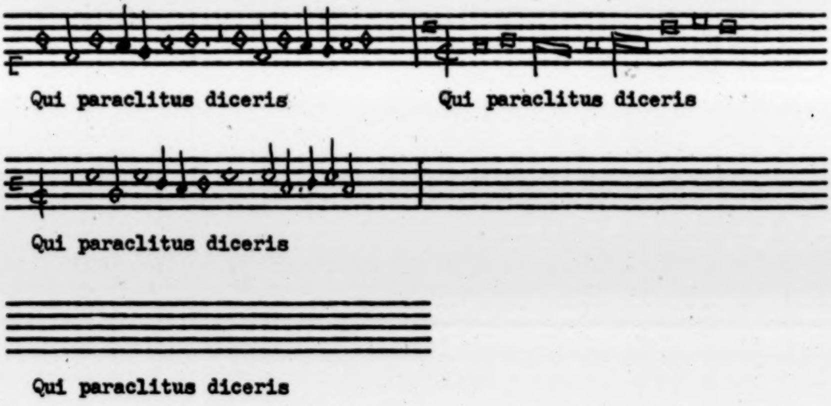
545. Veni creator spiritus (17)

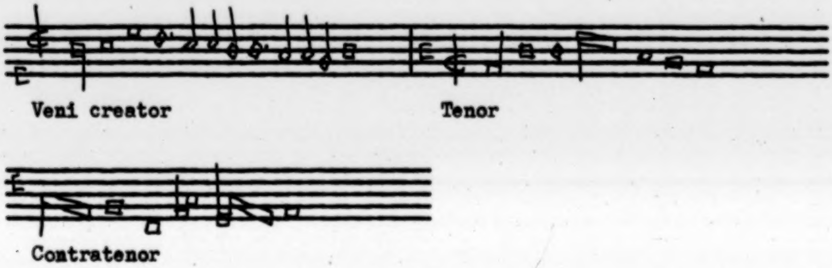

Qui paraclitus diceris
Qui paraclitus diceris
Qui paraclitus diceris
Qui paraclitus diceris

Source: Anna 1248, pp. 520-521.

Remarks: CF in T, equal values. Full text(2, 4, and 6) in all voices.

Modern edition: CW XXXII, 23-24.

546. Veni creator spiritus


Veni creator
Tenor
Contratenor

Sources: Tr 93, 381(1861); Stv, 273'-274.

Remarks: Incipit(1) only in S only.

Modern edition:

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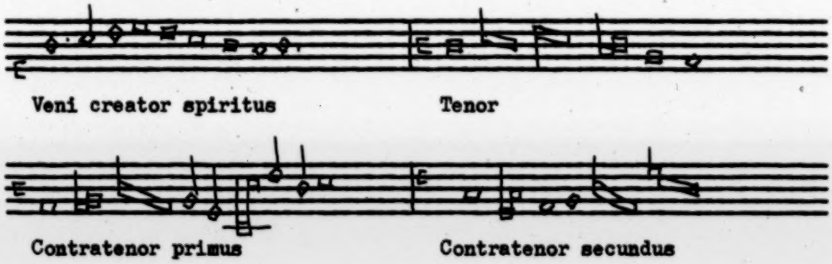
547. Veni creator spiritus

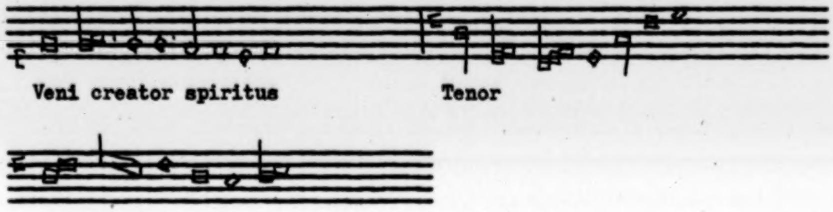

Veni creator spiritus
Tenor
Contratenor primus
Contratenor secundus

Source: Stv, 273'.

Remarks: Incipit(1) only in S only.

Modern edition:

548. Veni creator spiritus (56)



Source: Stv, 269.

Remarks: CF in S, modernized. Incipit(1) in S only. Text underlay is erroneous because the text and melody have different structures. The setting appears with the correct text, Pange lingua, in two sources. See No. 378.

Modern edition: DTO 53, 87.

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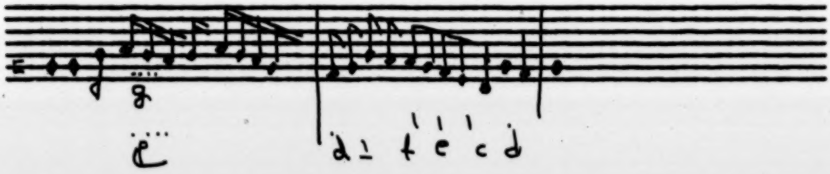
549. Veni creator spiritus (17)



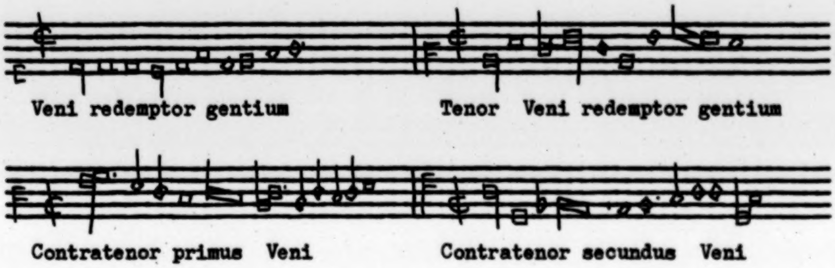
Source: Bux, 34-34'.

Remarks: Organ intabulation.

Facsimile: WalA.

Modern edition: WalB I, 104-105.

550. Veni redemptor gentium (503)


Veni redemptor gentium
Tenor Veni redemptor gentium
Contratenor primus Veni
Contratenor secundus Veni

Sources: Tr 88, 229'-230(372); Stv, 264.

Remarks: CF in S, modernized. Full text(1) in S only in Stv. Incipit (1) only in all voices in Tr 88.

Modern edition:

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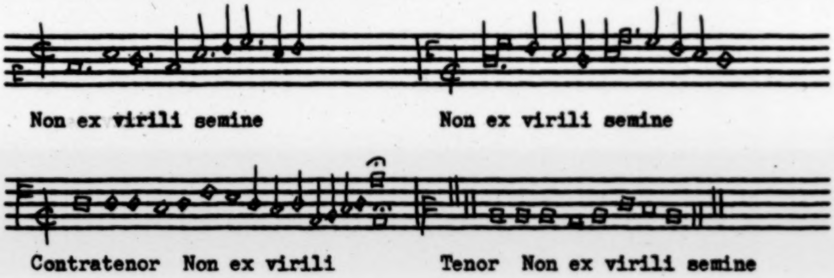
551. Veni redemptor gentium (503)

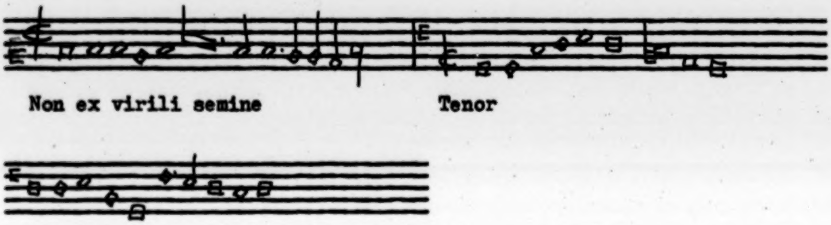

Non ex virili semine
Non ex virili semine
Contratenor Non ex virili
Tenor Non ex virili semine

Source: Tr 89, 303'-304(703).

Remarks: CF in T, equal values. Full text(2) in S, T, and CT.

Modern edition: App. II, No. 33.

552. Veni redemptor gentium (503)


Non ex virili semine
Tenor
Contratenor

Sources: Mu 3154, 12; Tr 93, 379'(1858); Stv, 265.

Remarks: CF in S, modernized. Incipit(2) only in S only in Mu 3154 and Stv. Full text(1) in S only in Tr 93. Also found with the text Christe redemptor omnium. See No. 142.

Modern edition:

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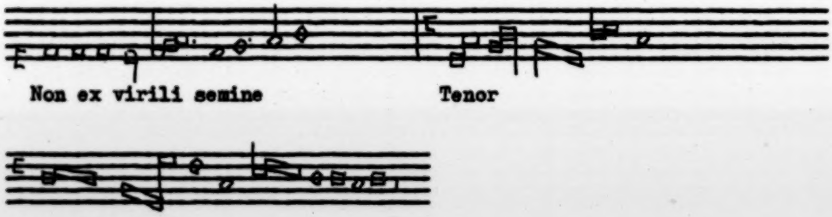
553. Veni redemptor gentium (503)

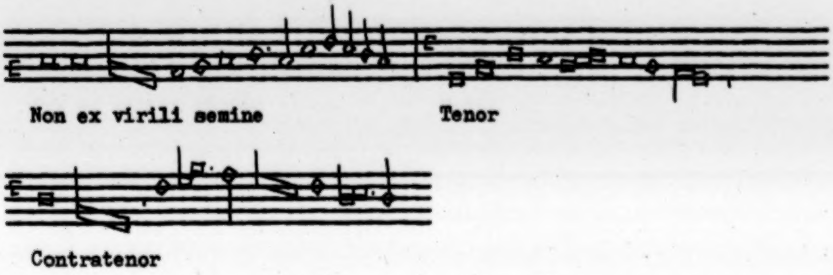

Non ex virili semine
Tenor
Contratenor

Source: Stv, 260'.

Remarks: CF in S, modernized. Full text(2) in S only.

Modern edition:

554. Veni redemptor gentium (503)


Non ex virili semine
Tenor
Contratenor

Source: Stv, 265.

Remarks: CF in S, modernized. Full text(2, 4, and 6) in S only.

Modern edition:

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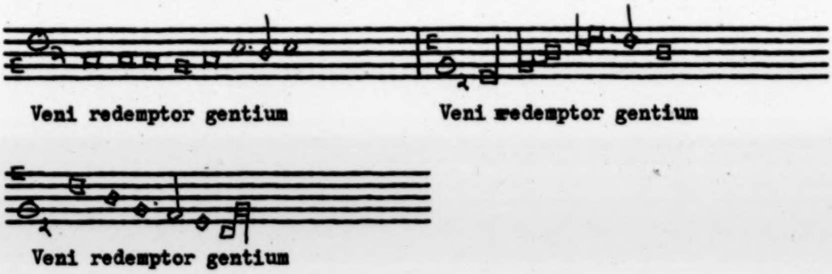
555. Veni redemptor gentium (503)

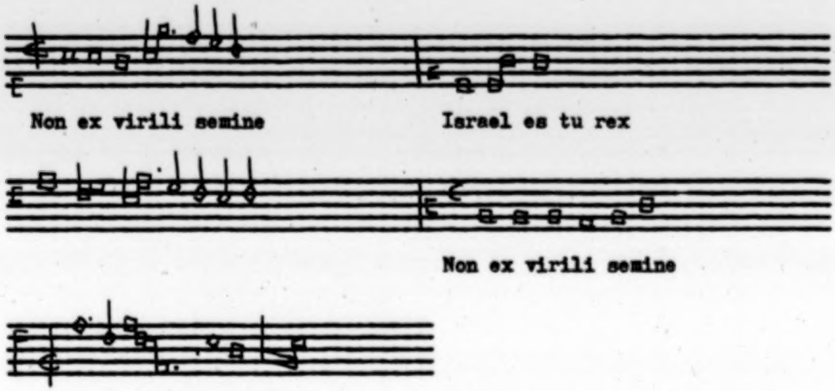

Veni redemptor gentium
Veni redemptor gentium
Veni redemptor gentium

Source: Glog, No. 172.

Remarks: CF in S, modernized. Full text(1) in S only.

Modern edition:

556. Veni redemptor gentium (503)


Non ex virili semine
Israel es tu rex
Non ex virili semine

Source: Bres 2016, 47'.

Remarks: CF in A, equal values. Full text(2) in S and A. S also has strophe 5 underlaid. Second text, *Israel es tu rex*, and melody are present in S II. This is the first strophe of the processional hymn for Palm Sunday, *Gloria laus et honor*.

Modern edition: FeldC, II, 63-65.

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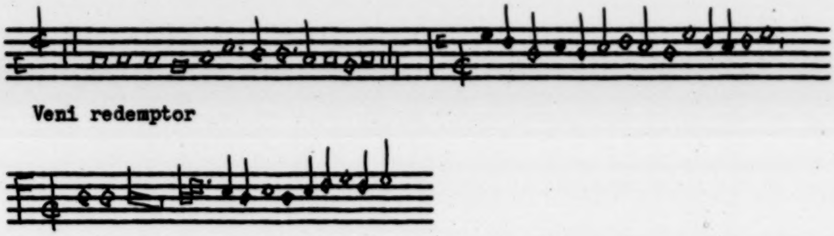
557. Veni redemptor gentium (503)

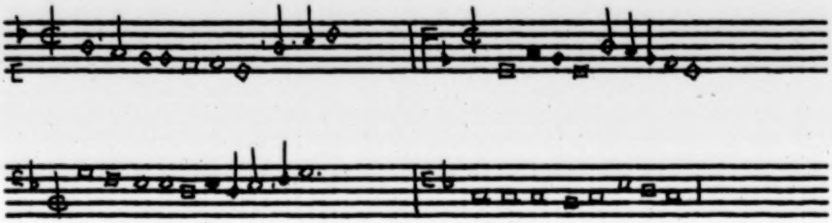

Veni redemptor

Sources: L Apel, 16'-17; Bres 2016, 123.

Remarks: CF in S, modernized. Incipit(1) only in S only in L Apel. No text in Bres 2016.

Modern edition: GerA, I, 20.

558. **Veni redemptor gentium** (503) **Heinrich Finck**



Source: L Apel, 35'-36, H. F.

Remarks: CF in T, equal values. No text. Identification made through CF.

Modern edition: GerA, I, 42.

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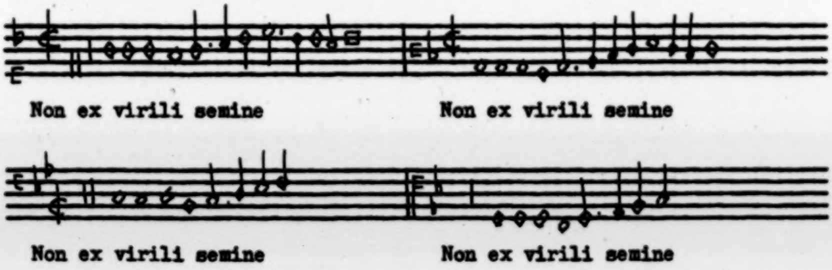
559. **Veni redemptor gentium** (14)

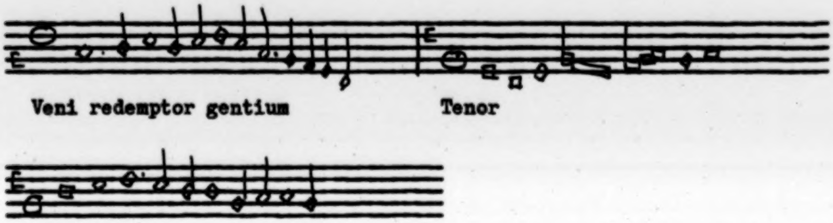

Non ex virili semine
Non ex virili semine
Non ex virili semine
Non ex virili semine

Source: Anna 1248, pp. 510-511.

Remarks: CF in S, modernized. Full text(2, 4, 6, and Doxology) in all voices.

Modern edition:

560. **Veni redemptor gentium**


Veni redemptor gentium
Tenor
Contratenor

Source: Tr 93, 380(1859).

Remarks: Incipit(1) only in S only.

Modern edition: Kan, II, 108.

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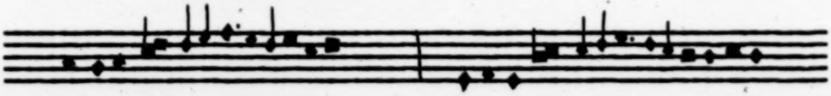
561. **Verbum supernum prodiens** (126)


Verbum supernum prodiens
Tenor

Source: Em, 52.

Remarks: CF in S, modernized. Full text(1) in S only. Setting is a fauxbourdon.

Modern edition:

562. Verbum supernum prodiens

Source: Ca 32, 142'.

Remarks:

Modern edition:

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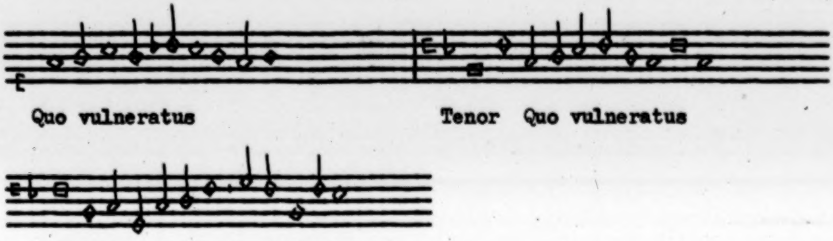
563. Verbum supernum prodiens

Source: Ca 32, 285'.

Remarks:

Modern edition:

564. Vexilla regis prodeunt (32_9) Dufay


Quo vulneratus
Tenor Quo vulneratus
Contratenor Quo vulneratus

Sources: Mod B, 9'-10, Dufay; MC 871, p. 299(fol. 27); CS 15, 20'-21; CS 15, 22'-23; Tr 92, 72(1428); Ca 32, 258'.

Remarks: CF in S, modernized. Full text(2, 4, and 6) in S only in Mod B. Full text(1) in S only in MC 871, Tr 92, and Ca 32. Full text(2) in all voices in CS 15, 20'-21. Full text(6) in all voices in CS 15, 22'-23. Settings in Tr 92 and Ca 32 are transposed down a fourth. S is used as the basis of another setting. See No. 569.

Modern edition: DufayO, 46-47; DTO 14-15, 168; CW XLIX, No. 6.

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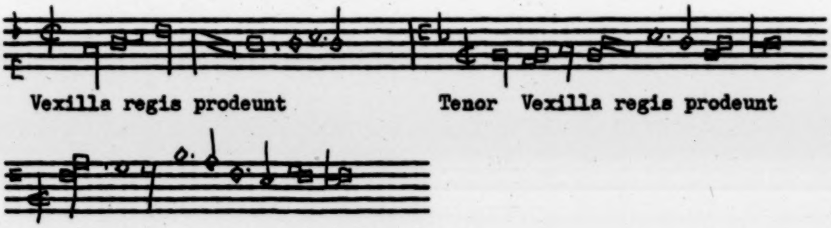
565. Vexilla regis prodeunt (32_9)

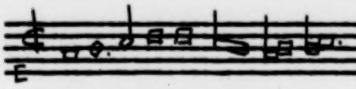

Vexilla regis prodeunt
Tenor Vexilla regis prodeunt
Contratenor Vexilla regis prodeunt

Source: SP B 80, 190'.

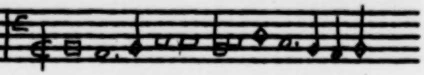
Remarks: CF in S, modernized. Full text(1) in S only.

Modern edition:

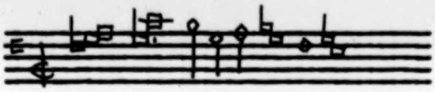
566. Vexilla regis prodeunt (32_9) **Brebis**



Vexilla regis prodeunt



Tenor Vexilla regis prodeunt



Contratenor Vexilla regis prodeunt

Source: Mod 454, 35', Brebis.

Remarks: CF in S, modernized. Full text(1) in S only. To be used in alternation with No. 567.

Modern edition:

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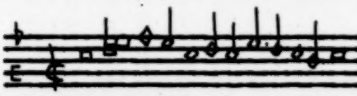
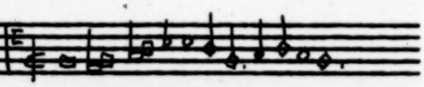
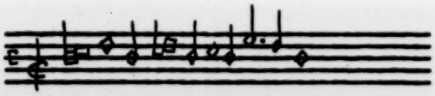
567. Vexilla regis prodeunt (32_9) **Martini**



Quo vulneratus



Tenor Quo vulneratus



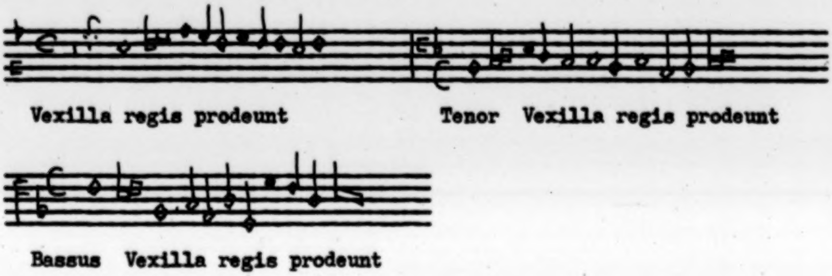
Contratenor Quo vulneratus

Source: Mod 455, 35', Io. Martini.

Remarks: CF in S, modernized. Full text(2) in S only. To be used in alternation with No. 566.

Modern edition:

568. **Vexilla regis prodeunt** (32_9)


Vexilla regis prodeunt
Tenor Vexilla regis prodeunt
Bassus Vexilla regis prodeunt

Source: SP B 80, 1.

Remarks: CF in S, modernized. A derived canonically from S. Full text(1) in all voices.

Modern edition:

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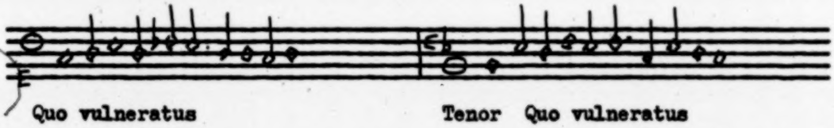
569. **Vexilla regis prodeunt** (32_9)

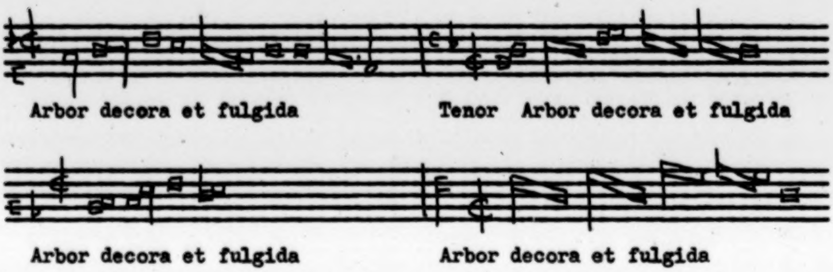

Quo vulneratus
Tenor Quo vulneratus

Source: CS 15, 20'.

Remarks: CF in S, modernized. Full text(2) in all voices. Setting is a fauxbourdon and uses Dufay's S with a new T. See No. 564.

Modern edition: DufayO, 138.

570. Vexilla regis prodeunt (32_9)


Arbor decora et fulgida
Tenor Arbor decora et fulgida
Arbor decora et fulgida
Arbor decora et fulgida

Source: CS 15, 21'-22.

Remarks: CF in S, modernized. Full text(4) in all voices. Setting can be performed either a 4 by using both CT, or a fauxbourdon, by using S and T.

Modern edition:

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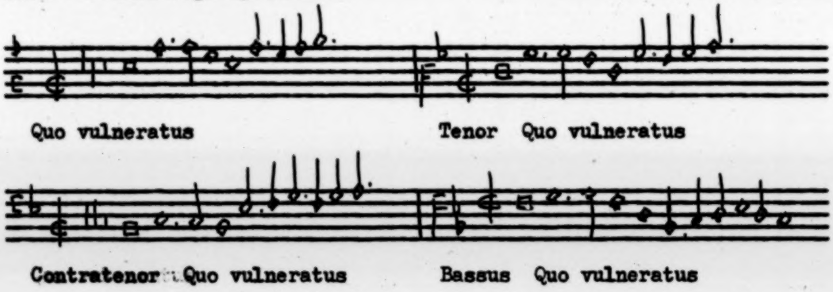
571. Vexilla regis prodeunt

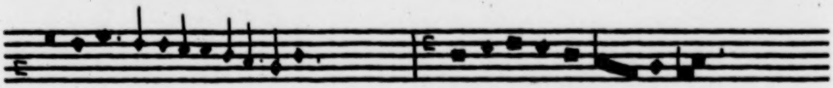

Quo vulneratus
Tenor Quo vulneratus
Contratenor Quo vulneratus
Bassus Quo vulneratus

Source: Ver 758, 52'-53.

Remarks: Full text(2) in all voices.

Modern edition:

572. Virginis proles opifexque (146) Limburgia



Hec tua virgo Tenor au faulx bourdon

Source: Q 15, 297', Lymburgia.

Remarks: CF in S, modernized. Full text(2 and 4) in S only.

Modern edition:

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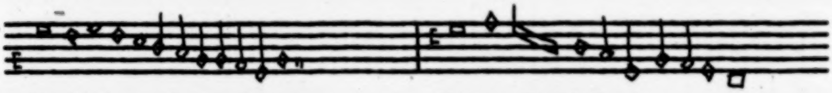
573. Virginis proles opifexque (146)



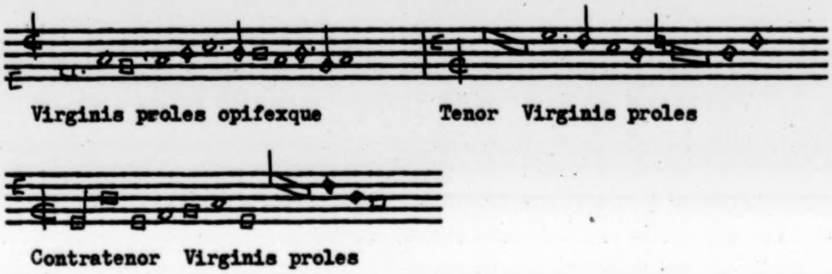
Virginis proles opifexque Tenor Virginis

Source: Em, 110'.

Remarks: CF in S, modernized. Full text(1) in S only.

Modern edition:

574. Virginis proles opifexque (532_2)


Virginis proles opifexque
Tenor Virginis proles
Contratenor Virginis proles

Source: Ver 759, 65'.

Remarks: CF in S, modernized. Full text(1) in S only.

Modern edition:

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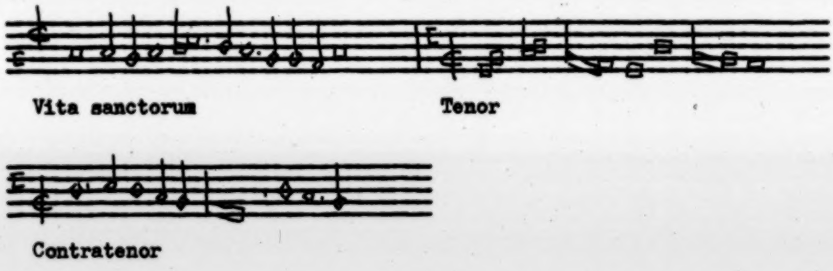
575. Vita sanctorum (423)

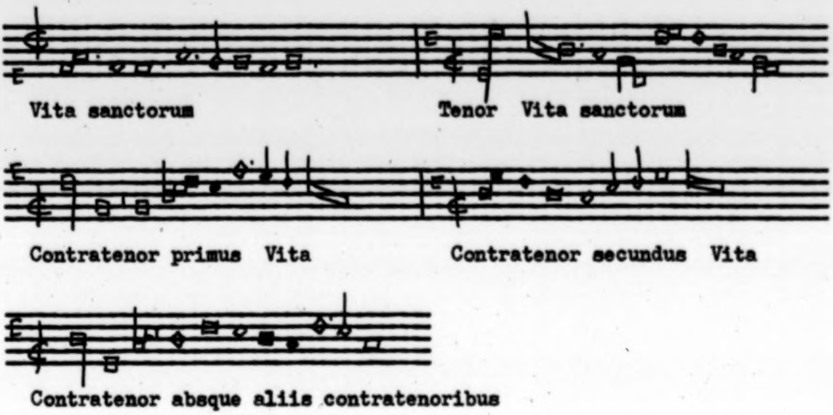

Vita sanctorum
Tenor
Contratenor

Sources: Tr 93, 382'(1864); Stv, 267'.

Remarks: CF in S, modernized. Incipit(1) only in S only in both sources.

Modern edition:

576. Vita sanctorum (423)


Vita sanctorum
Tenor Vita sanctorum
Contratenor primus Vita
Contratenor secundus Vita
Contratenor absque aliis contratenoribus

Sources: Tr 88, 233'-234(376); Stv, 268'-269.

Remarks: CF in S, modernized. Incipit(1) only in S, T, CT I, and CT II in Tr 88 and in S only in Stv. May be performed either a 3 or a 4.

Modern edition:

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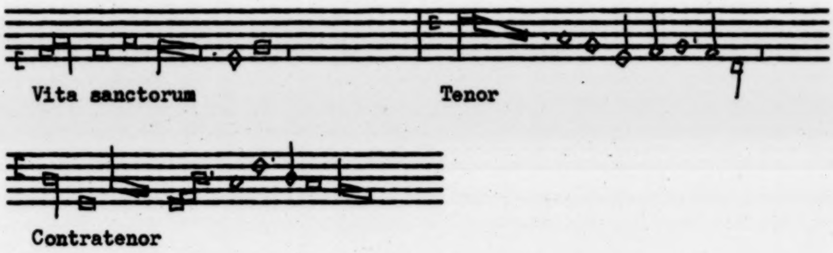
577. Vita sanctorum (423)

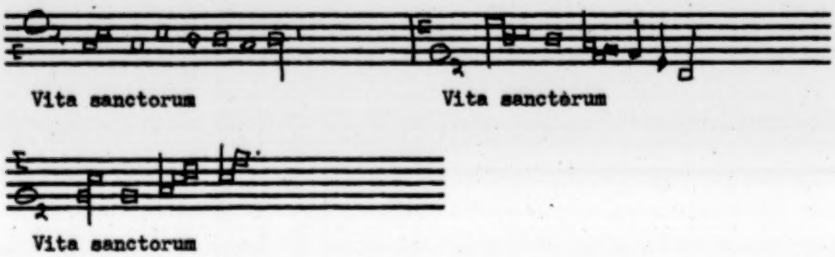

Vita sanctorum
Tenor
Contratenor

Source: Stv, 267'-268.

Remarks: CF in S, modernized. Incipit(1) only in S only.

Modern edition:

578. Vita sanctorum (423)


Vita sanctorum
Vita sanctorum
Vita sanctorum

Source: Glog, No. 83.

Remarks: CF in S, modernized. Full text(1 and 2) in S only.

Modern edition:

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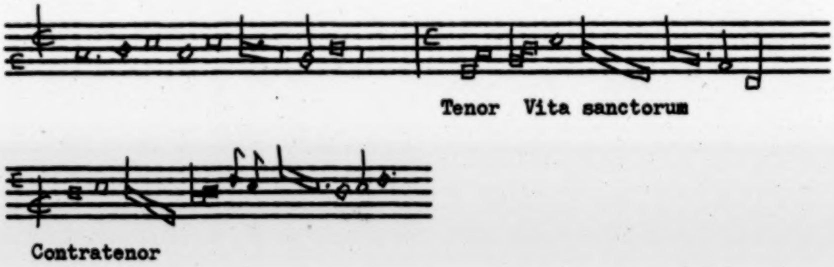
579. Vita sanctorum (423)

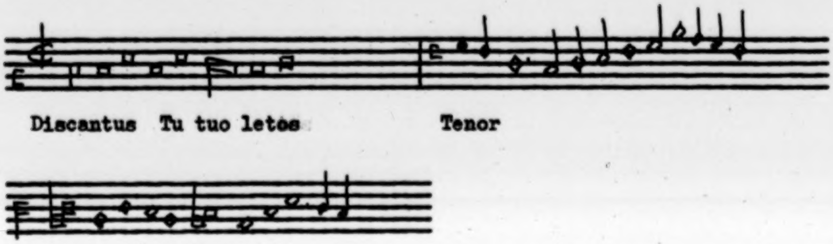

Tenor Vita sanctorum
Contratenor

Source: Mu 3225, p. 4.

Remarks: CF in S, modernized. Incipit(1) only in T only. Also found with the text Christe sanctorum. See No. 145.

Modern edition:

580. Vita sanctorum (423)


Discantus Tu tuo letos
Tenor
Bassus Tu tuo letos

Sources: B 40021, 241; Bres 2016, 132; L Apel, 19'-20.

Remarks: CF in S, equal values. Full text(2) in S only in B 40021. Incipit(1) only in S only in Bres 2016. Incipit(2) only in S only in L Apel.

Modern edition: GerA, I, 24.

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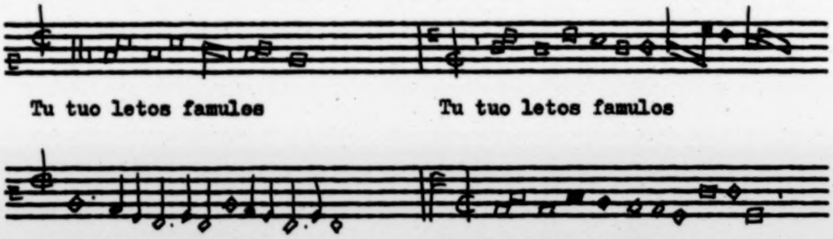
581. Vita sanctorum (423)


Tu tuo letos famules
Tu tuo letos famulos
Tu tuo letos famulos
Tu tuo letos famulos

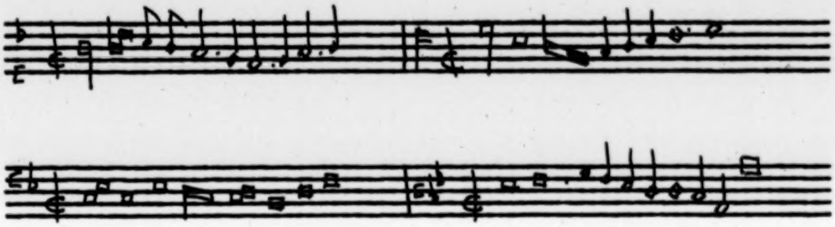
Sources: B 40021, 228'-229; Rhau, No. 42.

Remarks: CF in S, equal values. Full text(2) in all voices in B 40021.

Modern edition: GerR, I, 54-56.

Facsimile: GerR, II, p. vii.

582. **Vita sanctorum** (423) **Heinrich Finck**



Source: L Apel, 33'-34, H. V.

Remarks: CF in T, equal values. No text. Identification made through CF.

Modern edition: GerA, I, 39.

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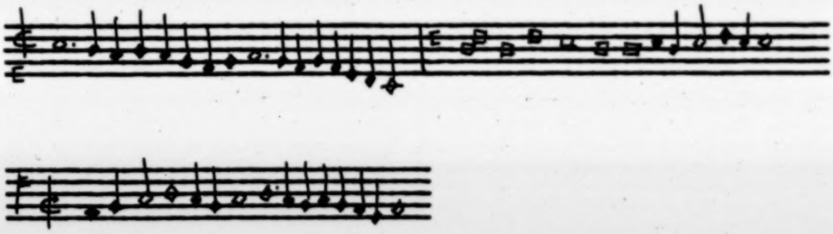
583. **Vita sanctorum** (423)

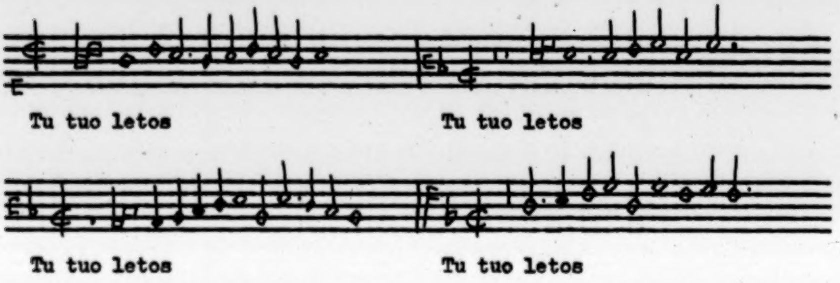


Source: L Apel, 42.

Remarks: CF in T, modernized. No text. Identification made through CF.

Modern edition: GerA,,I, 52.

584. Vita sanctorum (423)

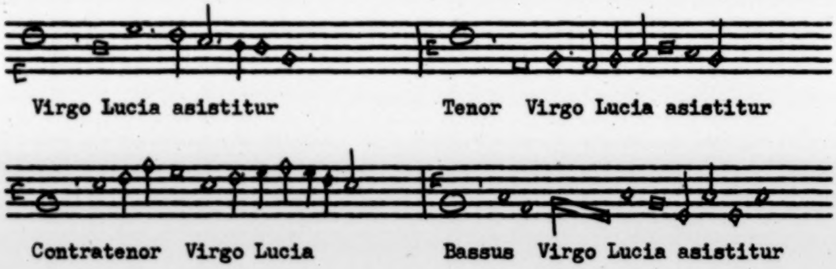

Tu tuo letos
Tu tuo letos
Tu tuo letos
Tu tuo letos

Source: Anna 1248, pp. 516-517.

Remarks: CF in S, modernized. Full text(2, 4, and 6) in all voices.

Modern edition:

585.

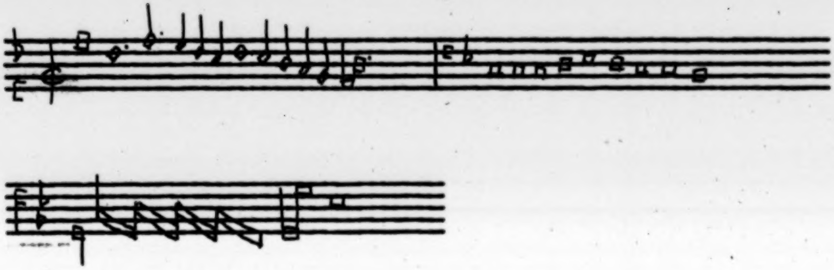

Virgo Lucia asistitur
Tenor Virgo Lucia asistitur
Contratenor Virgo Lucia
Bassus Virgo Lucia asistitur

Source: Ver 758, 61'-62.

Remarks: Full text in all voices. The text is probably the second strophe of a hymn for St. Lucy. The setting is also found with the text Christe redemptor omnium. See No. 144.

Modern edition:

586. $(^4_6)$

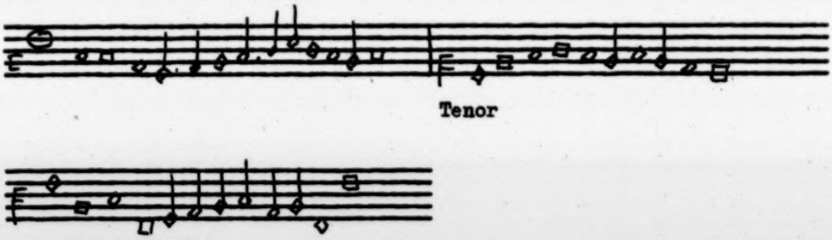


Source: L Apel, 14.

Remarks: CF in T, equal values. No text.

Modern edition: GerA, I, 17.

587.



Source: Ver 759, 63.

Remarks: Melody not identified. No text. The general structure of this setting and the fact that it is in the hymn section of the source imply that it too is a hymn.

Modern edition:

APPENDIX II

TRANSCRIPTIONS

CRITICAL REPORT

Abbreviations Used

A	altus
B	bassus
br	breve
CT	contratenor
m	minim
sb	semibreve
sm	semiminim
T	tenor

In the critical sigla the first unit indicates the measure; the second designates the voice part; and the third indicates the note or notes within the measure. The units are separated by dashes. Manuscript sigla are those used in the thematic index. Text underlay follows the source with consideration given to the text-melody relationship in the monophonic version. Text added by the editor is enclosed in square brackets.

No. 1. Iste confessor
5-S-2: c in m

In the critical sigla the first unit indicates the measure; the second designates the voice part; and the third indicates the note or notes within the measure. The units are separated by dashes. Manuscript sigla are those used in the thematic index. Text underlay follows the source with consideration given to the text-melody relationship in the monophonic version. Text added by the editor is enclosed in square brackets.

No. 1. Iste confessor
5-S-2: e in ms.
8-CT-4: b in ms.
Setting occurs with a different CT in Tr 87.

No. 2. Ave maris stella
CT clef is c^1 in ms.
T clef is c^1 in ms.
2-S-2: g in ms.
8,9-T-all: b-d-c-b-a-g in ms.
13-CT-1: omitted in ms.

No. 3a. Pange lingua
6-T-2: d in Q 15, CS 15, and Tr 92.
9-CT-3,4: dotted m, sm in CS 15.
14-CT-1,2: f-g-a; m, two sm in Q 15.
15-S-5: g in CS 15.
19-S- 3,4,5,6: b-a-c-b in Q 15 and CS 15.
19-CT-3,4,5: f-e; two sb in Q 15, CS 15, and Tr 92.
21-S-2,3: dotted sb, m in CS 15.
21-S-3: m rest, m in Q 15 and Tr 92.
22-T-2: g in Q 15, CS 15, and Tr 92.
27-S-1: flat in CS 15, Q 15, and Tr 92.

No. 17. Te lucis ante terminum
2-S-1: sb in ms.
2-S-4: d in ms.
18-CT-1: b in ms.

No. 18. Ave maris stella
10-A-5: omitted in ms.
11-A-all: omitted in ms.
20-A-3: f in ms.

No. 21. Lucis creator optime
11-T-2: m in ms.

No. 25. Lucis creator optime
9-S-2: b in ms.
14-S-2: b in ms.
15-T-1: omitted in ms.
17-CT-3 to 22-CT-1: third too low in ms.

No. 27. Christe redemptor omnium/Ex Patre
6-A-6: sb in ms.
18-A-8: d in ms.
19-A-1: c in ms.

No. 28. Lucis creator optime
6-S-1: superfluous g(sb) omitted.
15-B-1: g in ms.

No. 29. In Mariam vitae viam
18-B-4: d in ms.

No. 31. Exultet coelum laudibus
5,6-S-all: omitted in ms.

No. 33. Veni redemptor gentium

No. 28. Lucis creator optime
6-S-1: superfluous g(sb) omitted.
15-B-1: g in ms.

No. 29. In Mariam vitae viam
18-B-4: d in ms.

No. 31. Exultet coelum laudibus
5,6-S-all: omitted in ms.

No. 33. Veni redemptor gentium
8-S-1,2,3: m and two sb in ms.
32-S-1: m in ms.

No. 34. Deus tuorum militum
mensuration of S is erroneously   in Stv.
1,2,3,4-S-all: colored in Stv.
11-S-2: flat omitted in Stv.
13-T-1,2: f, e in Stv.
16-CT-4: br in Stv.
17-CT-2: sb in Stv.
21-T- all: g-c-b-a-b-a; sb-br- two m- br-m. colored from c on.
29-S-2: flat omitted in Stv.
31-CT-2,3; d,c; br, sb in Stv.
35-S-1,2: f,g,f; sb, dotted sb, m in Stv.

No. 35a. Vita sanctorum
6-S-4: no minor color in Tr 88.
6-CT-3: d in Tr 88.
12-CT-2: a in Tr 88.
13-CT-3 to 14-CT-all: longa, br in Tr 88.
28-T-3 to 29-T-1: g, d; two sb in Tr 88.

No. 35b. Vita sanctorum
6-S-4: no minor color in Tr 88.
20-CT I-1: c in Stv.
28-T-3 to 29-T-1: g,d; two sb in Tr 88.

No. 38. A solis ortus cardine
16-B-2: d in ms.

No. 39. Quem terra pontus aethera
41-T-all: omitted in ms.

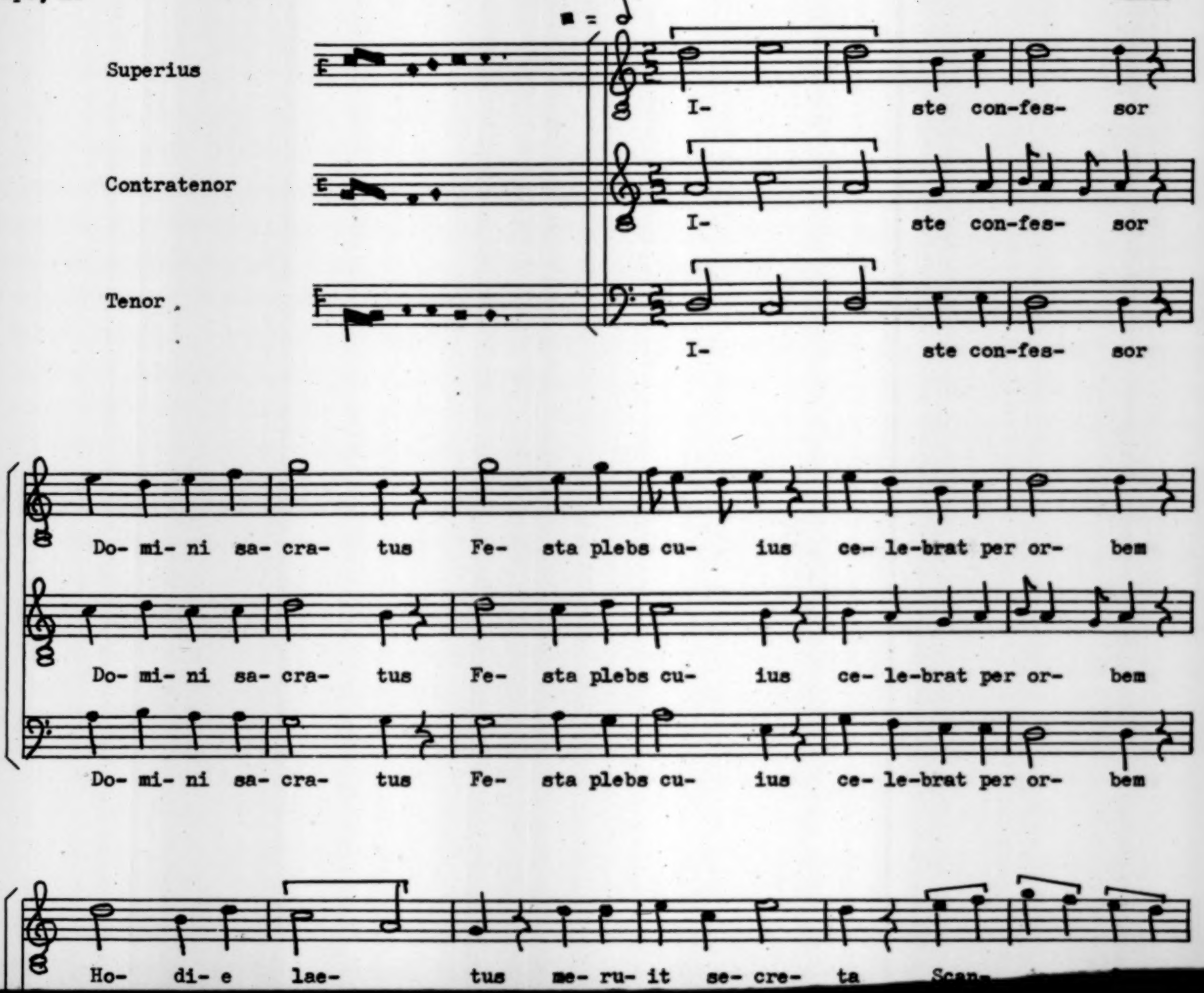
No. 40. Quem terra pontus aethera
20-A-all: omitted in ms.

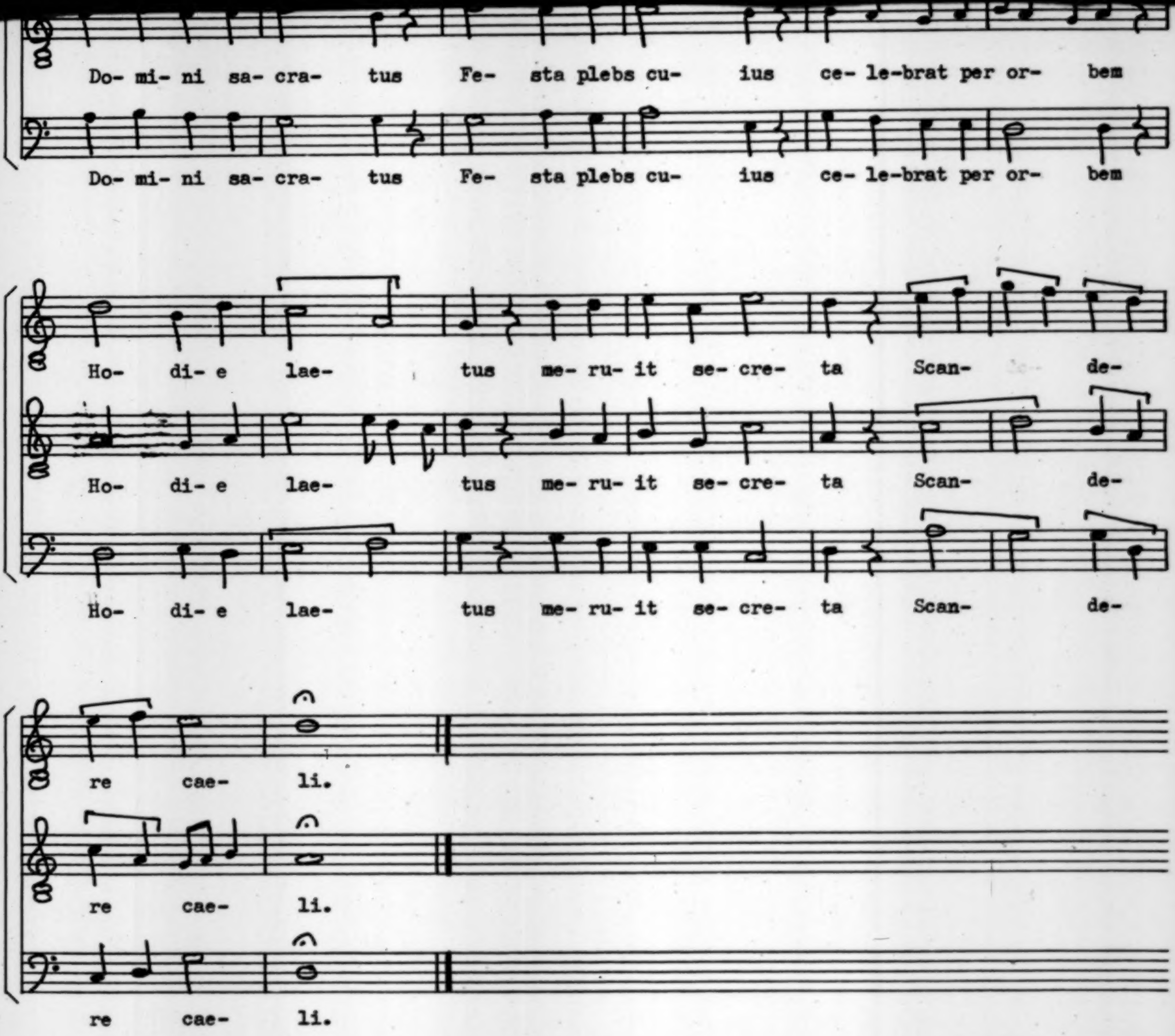
No. 41. A solis ortus cardine
10-T-all: illegible in ms.

No. 1 Iste confessor

Apt, 16

Anon.

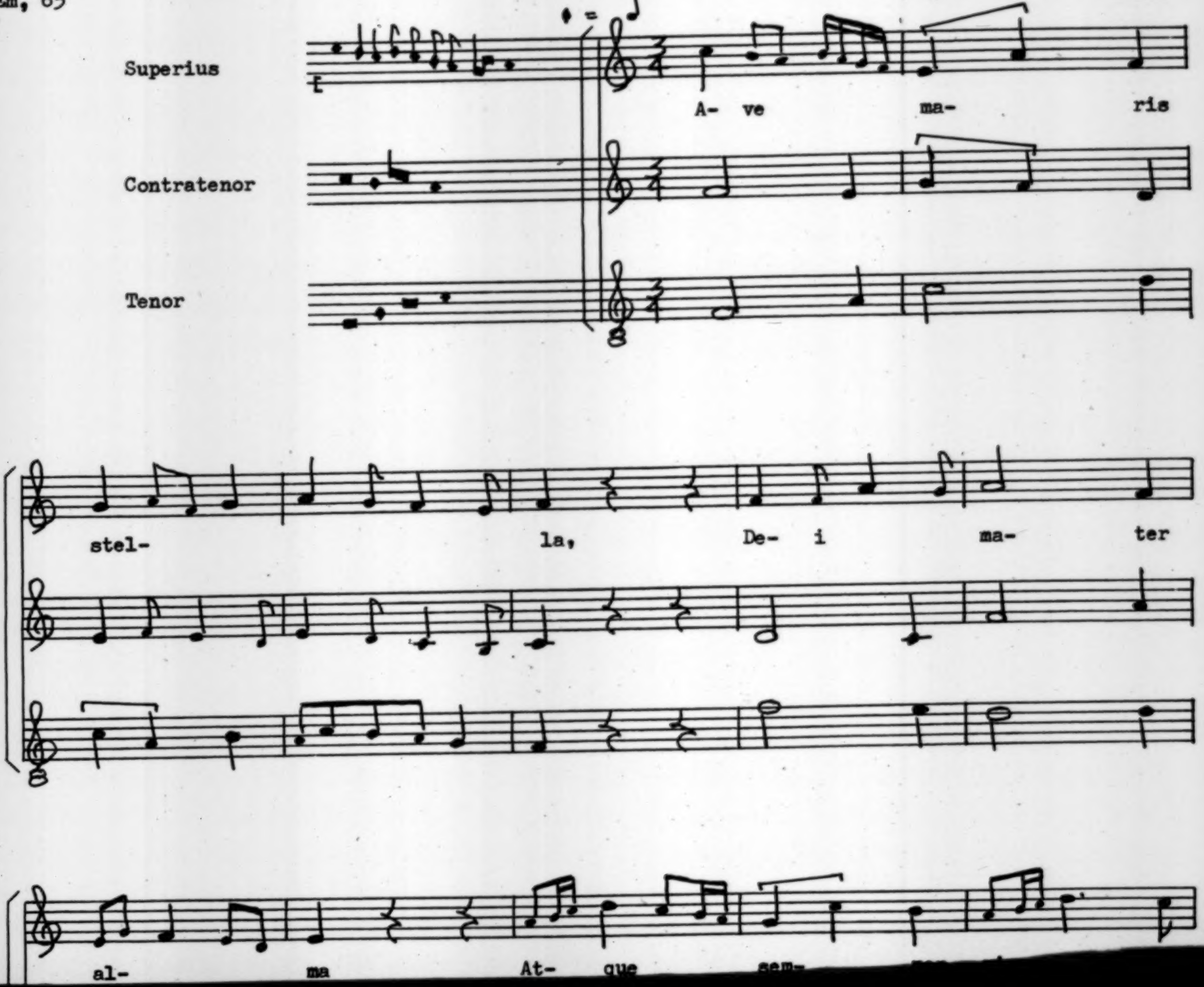

Superius
Contratenor
Tenor
I- ste con-fes- sor
I- ste con-fes- sor
I- ste con-fes- sor
Do- mi- ni sa- cra- tus Fe- sta plebs cu- ius ce- le-brat per or- bem
Do- mi- ni sa- cra- tus Fe- sta plebs cu- ius ce- le-brat per or- bem
Do- mi- ni sa- cra- tus Fe- sta plebs cu- ius ce- le-brat per or- bem
Ho- di- e lae- tus me- ru- it se- cre- ta Scan-

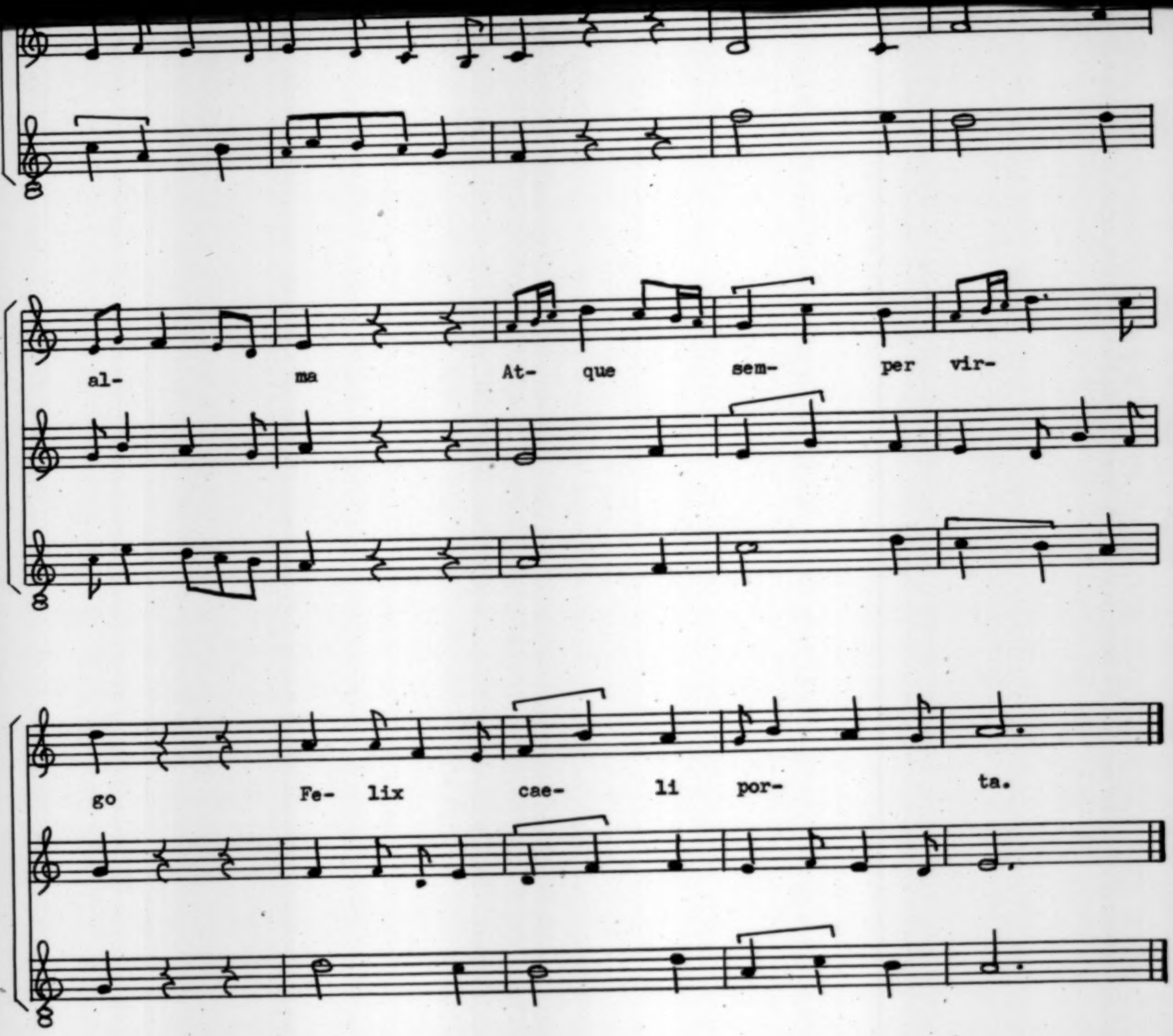

Do- mi- ni sa- cra- tus Fe- sta plebs cu- ius ce- le-brat per or- bem
Do- mi- ni sa- cra- tus Fe- sta plebs cu- ius ce- le-brat per or- bem
Ho- di- e lae- tus me- ru- it se- cre- ta Scan- de-
Ho- di- e lae- tus me- ru- it se- cre- ta Scan- de-
Ho- di- e lae- tus me- ru- it se- cre- ta Scan- de-
re cae- li.
re cae- li.
re cae- li.

No. 2 Ave maris stella

Em, 65

Anon.

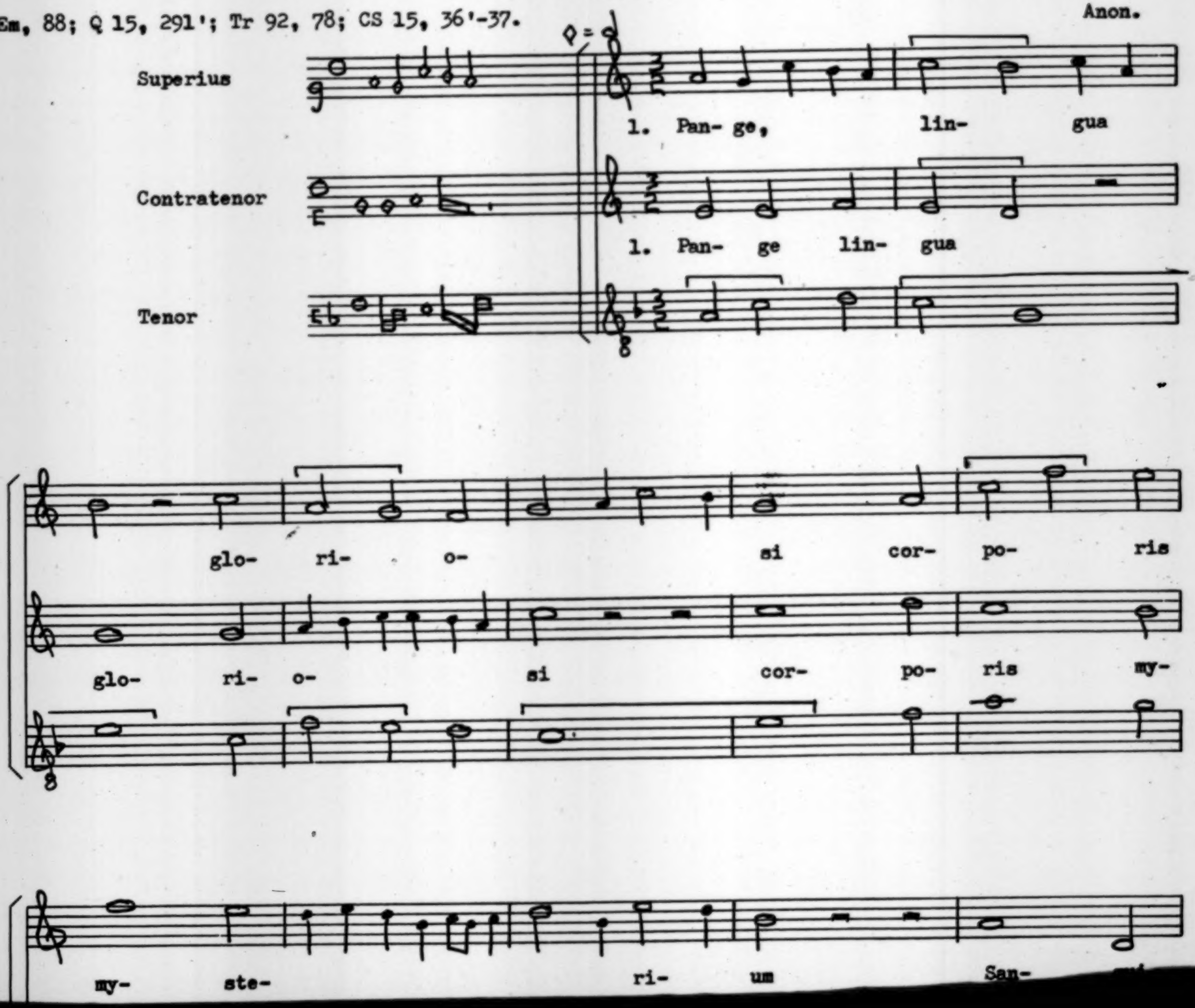

Superius
Contratenor
Tenor
A- ve ma- ris
stel- la, De- i ma- ter
al- ma At- que sem-

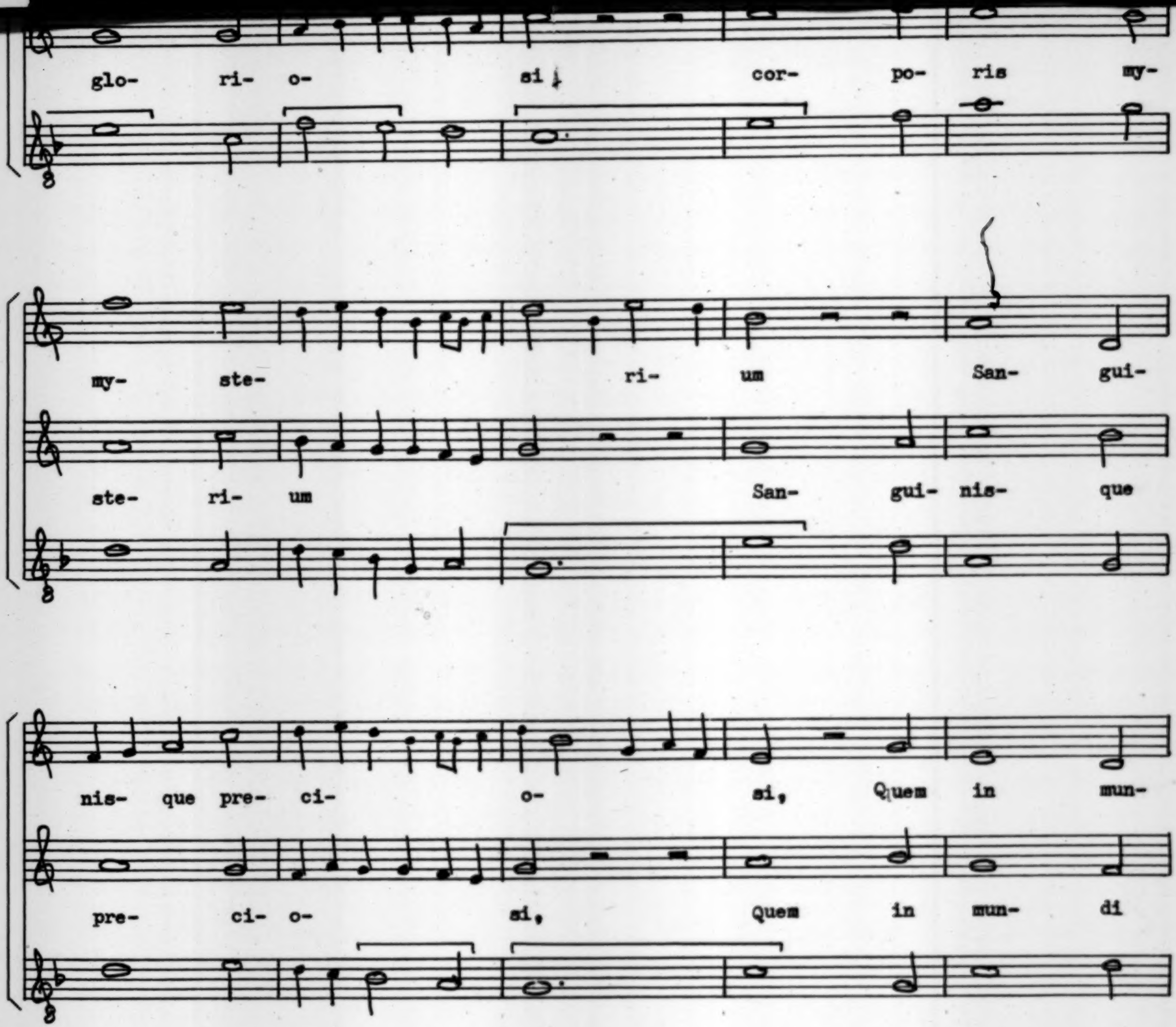

al- ma At- que sem- per vir-
go Fe- lix cae- li por- ta.

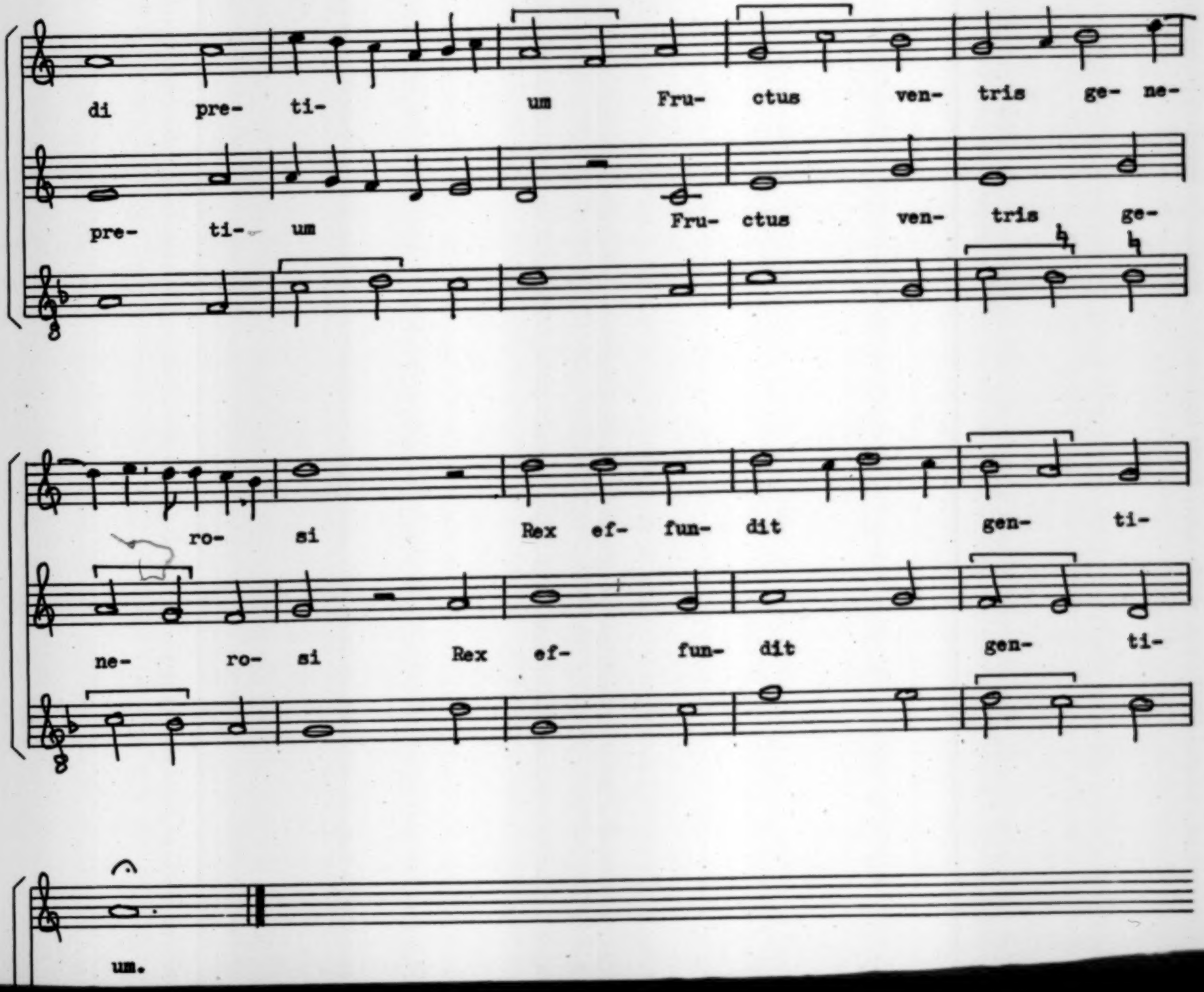
No. 3a. Pange lingua

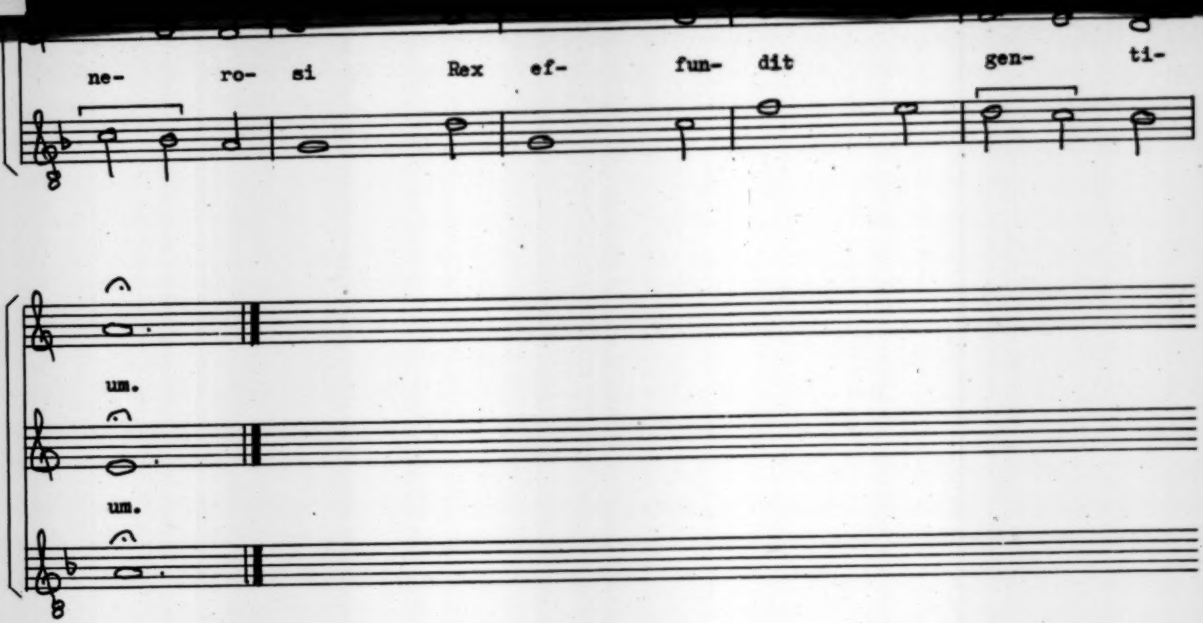
Em, 88; Q 15, 291'; Tr 92, 78; CS 15, 36'-37.

Anon.


Superius
Contratenor
Tenor
1. Pan- ge, lin- gua
1. Pan- ge lin- gua
glo- ri- o- si cor- po- ris
glo- ri- o- si cor- po- ris my-
my- ste- ri- um San-


glo- ri- o- si; cor- po- ris my-
my- ste- ri- um San- gui-
ste- ri- um San- gui- nis- que
nis- que pre- ci- o- si, Quem in mun-
pre- ci- o- si, Quem in mun- di


di pre- ti- um Fru- ctus ven- tris ge- ne-
pre- ti- um Fru- ctus ven- tris ge-
ro- si Rex ef- fun- dit gen- ti-
ne- ro- si Rex ef- fun- dit gen- ti-
um.

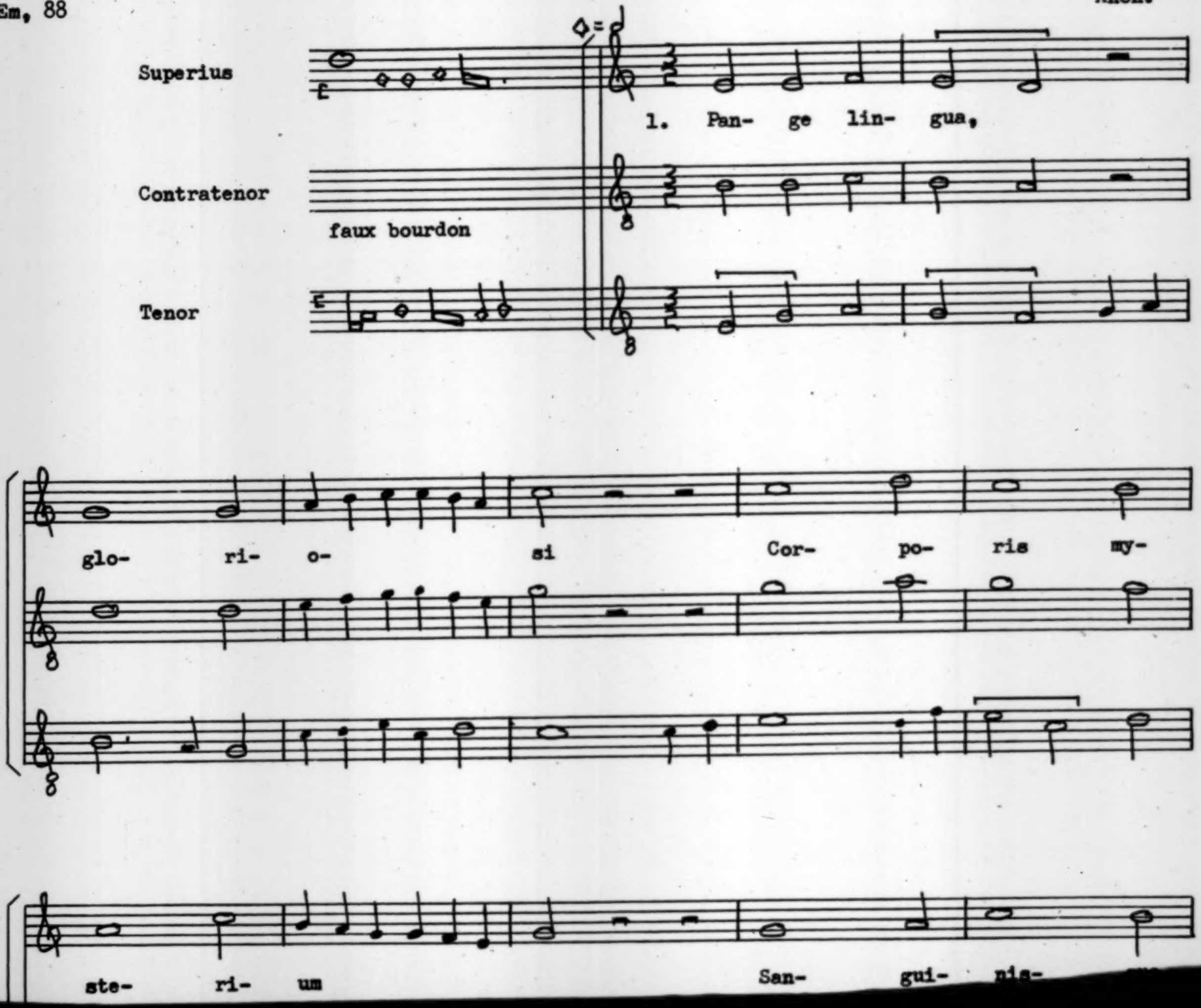


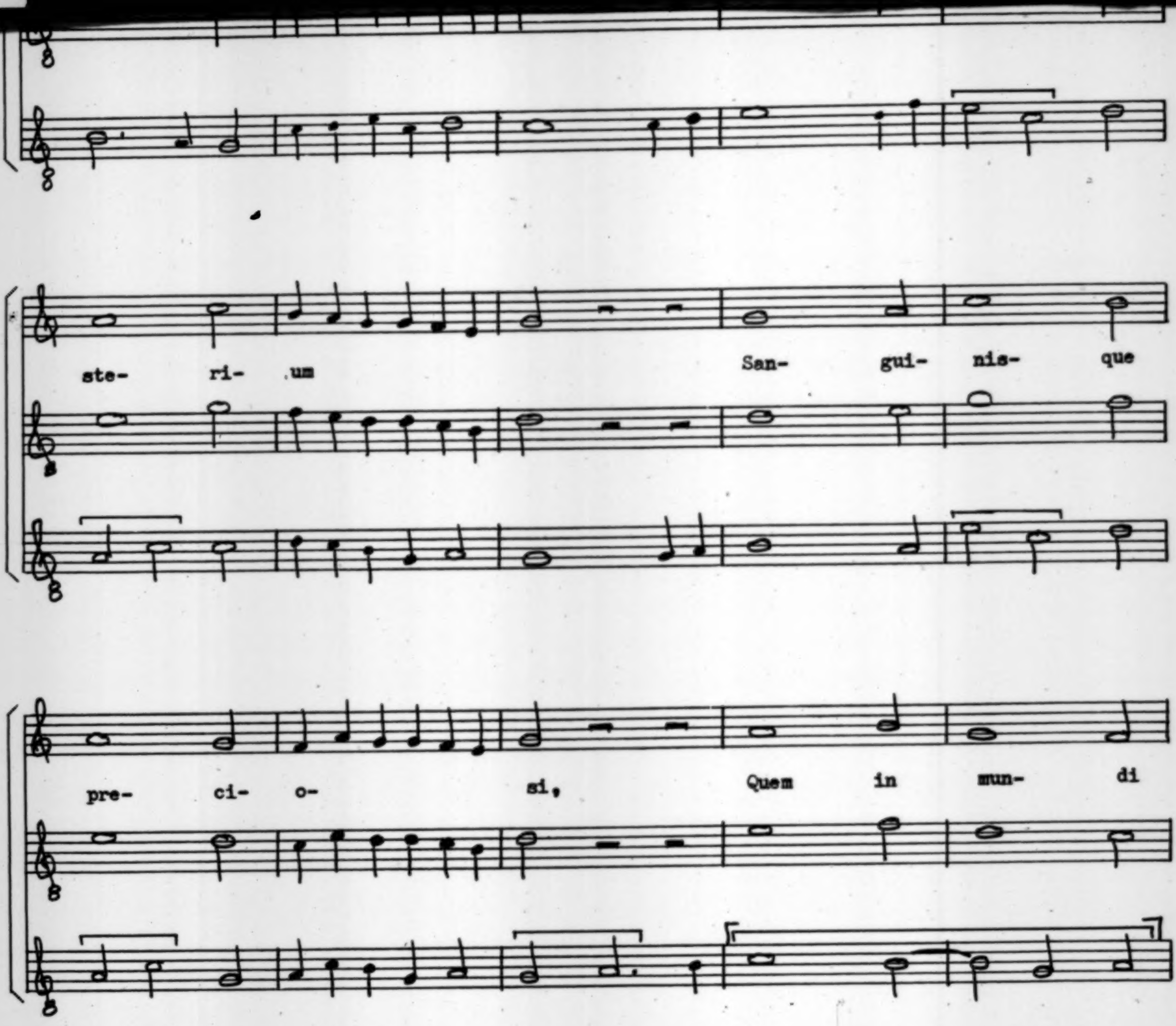
ne- ro- si Rex ef- fun- dit gen- ti-
um.
um.

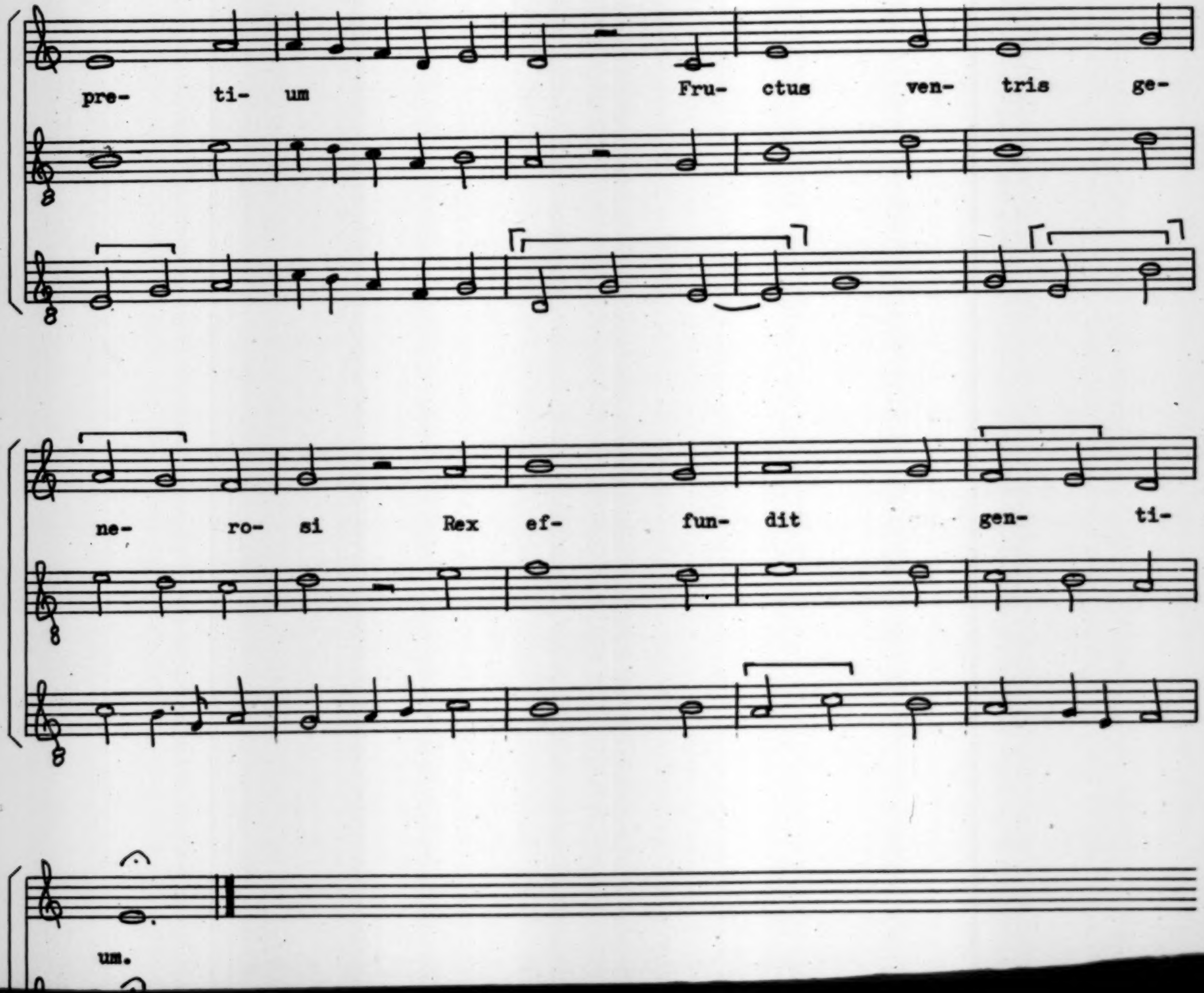
No. 3b. Pange lingua

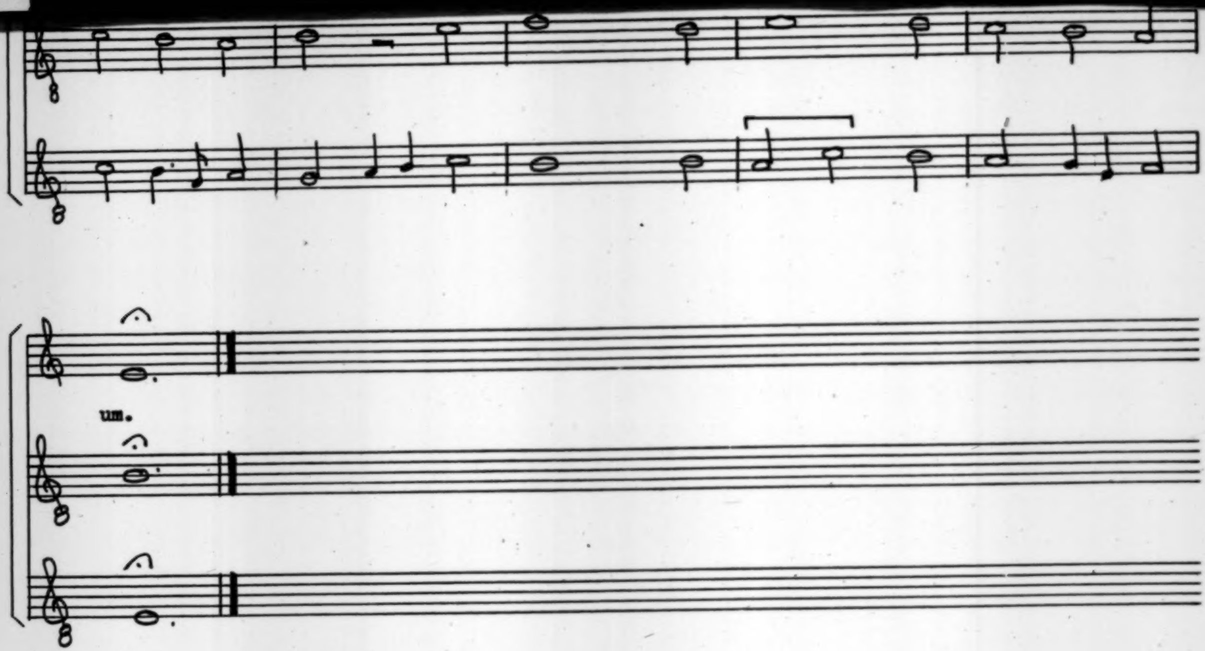
Em, 88

Anon.


Superius
Contratenor
faux bourdon
Tenor
1. Pan- ge lin- gua,
glo- ri- o- si Cor- po- ris my-
ste- ri- um San- gui- nis-


ste- ri- um San- gui- nis- que
pre- ci- o- si, Quem in mun- di

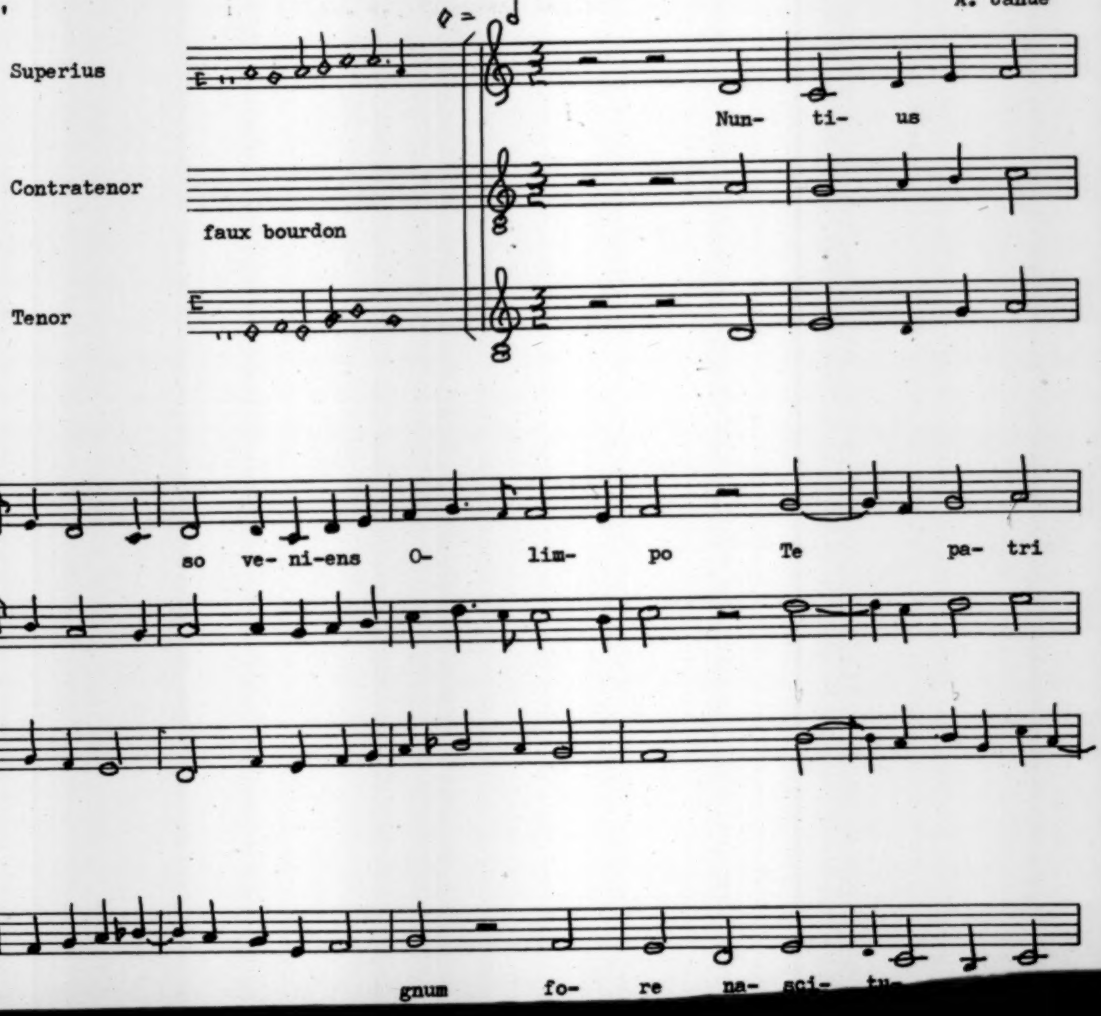

pre- ti- um Fru- ctus ven- tris ge-
ne- ro- si Rex ef- fun- dit gen- ti-
um.

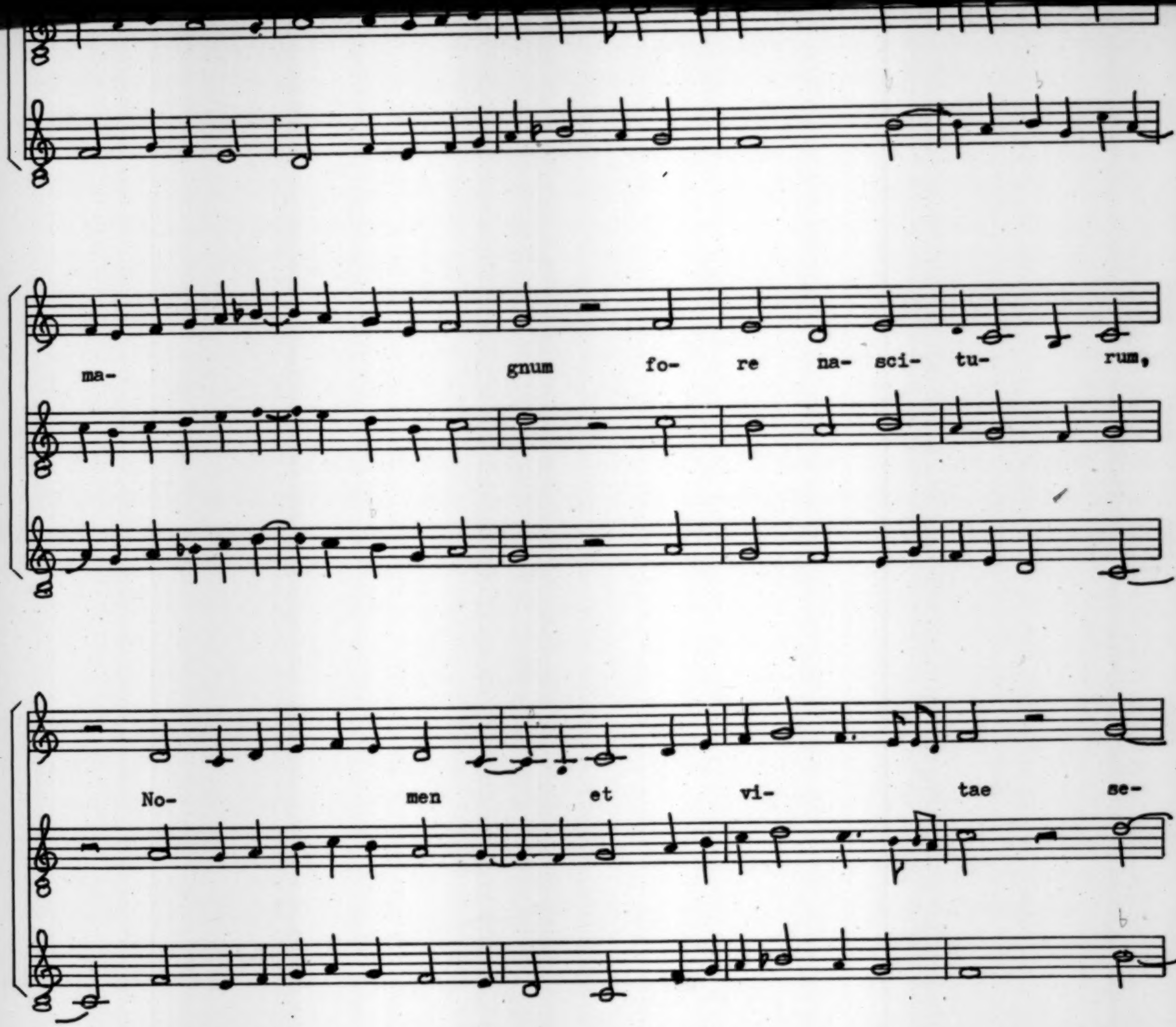

um.

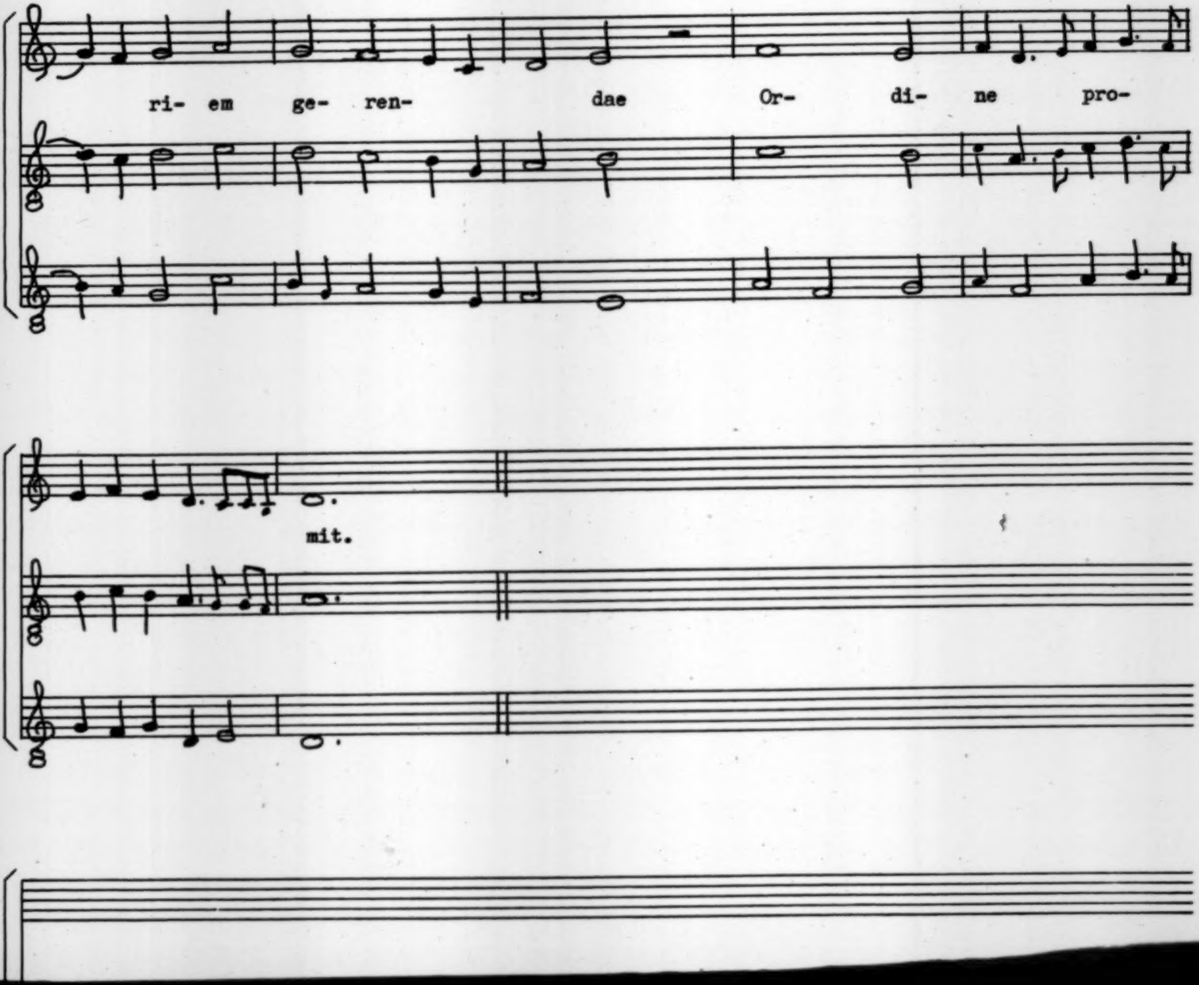
No. 4. Ut queant laxis

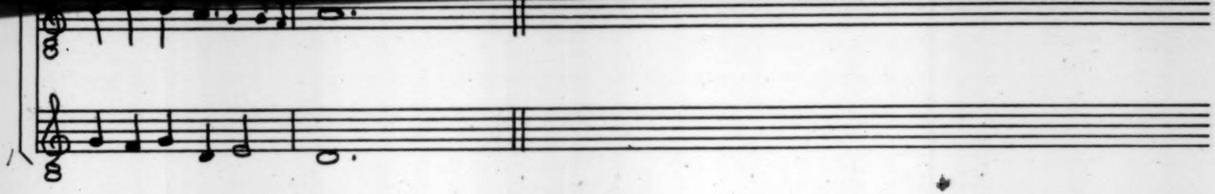
A. Janue

F 112bis, 7'


Superius
Contratenor
faux bourdon
Tenor
Nun- ti- us
cel- so ve- ni-ens O- lim- po Te pa- tri
ma- gnum fo- re na- sci- tu-


ma- gnum fo- re na- sci- tu- rum,
No- men et vi- tae se-

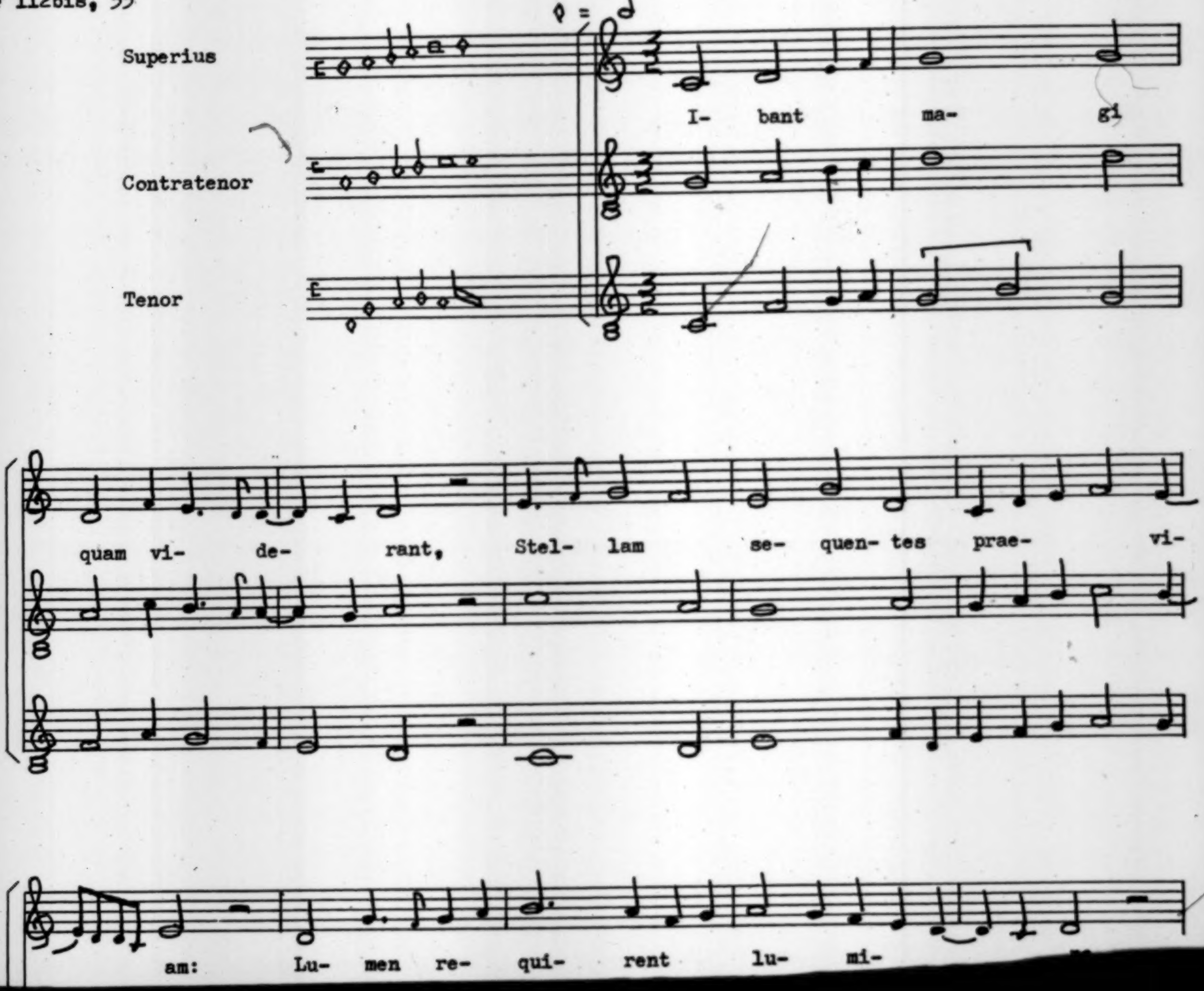

ri- em ge- ren- dae Or- di- ne pro-
mit.

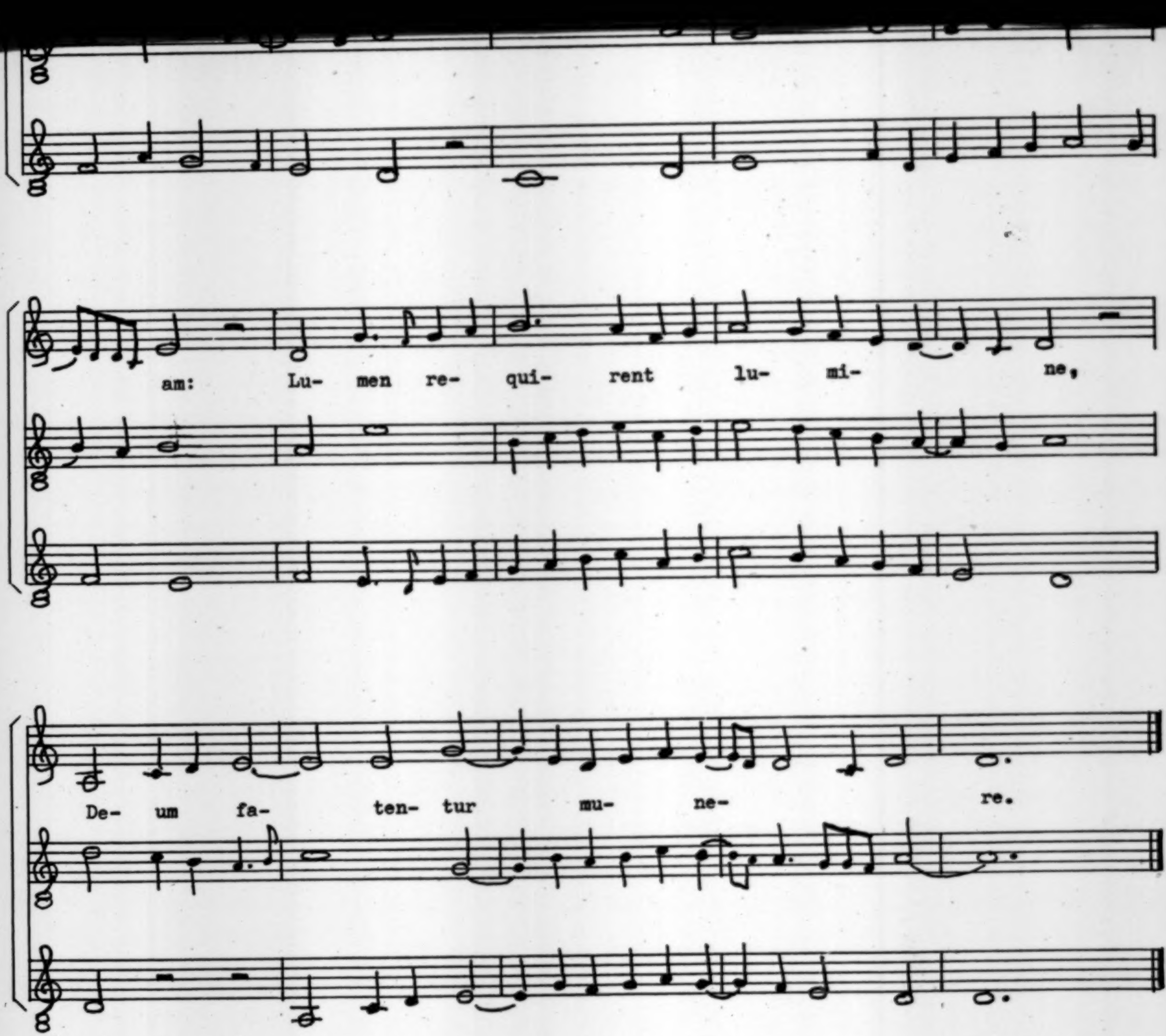


No. 5. Hostis Herodes impie

F 112bis, 55

A. Janue

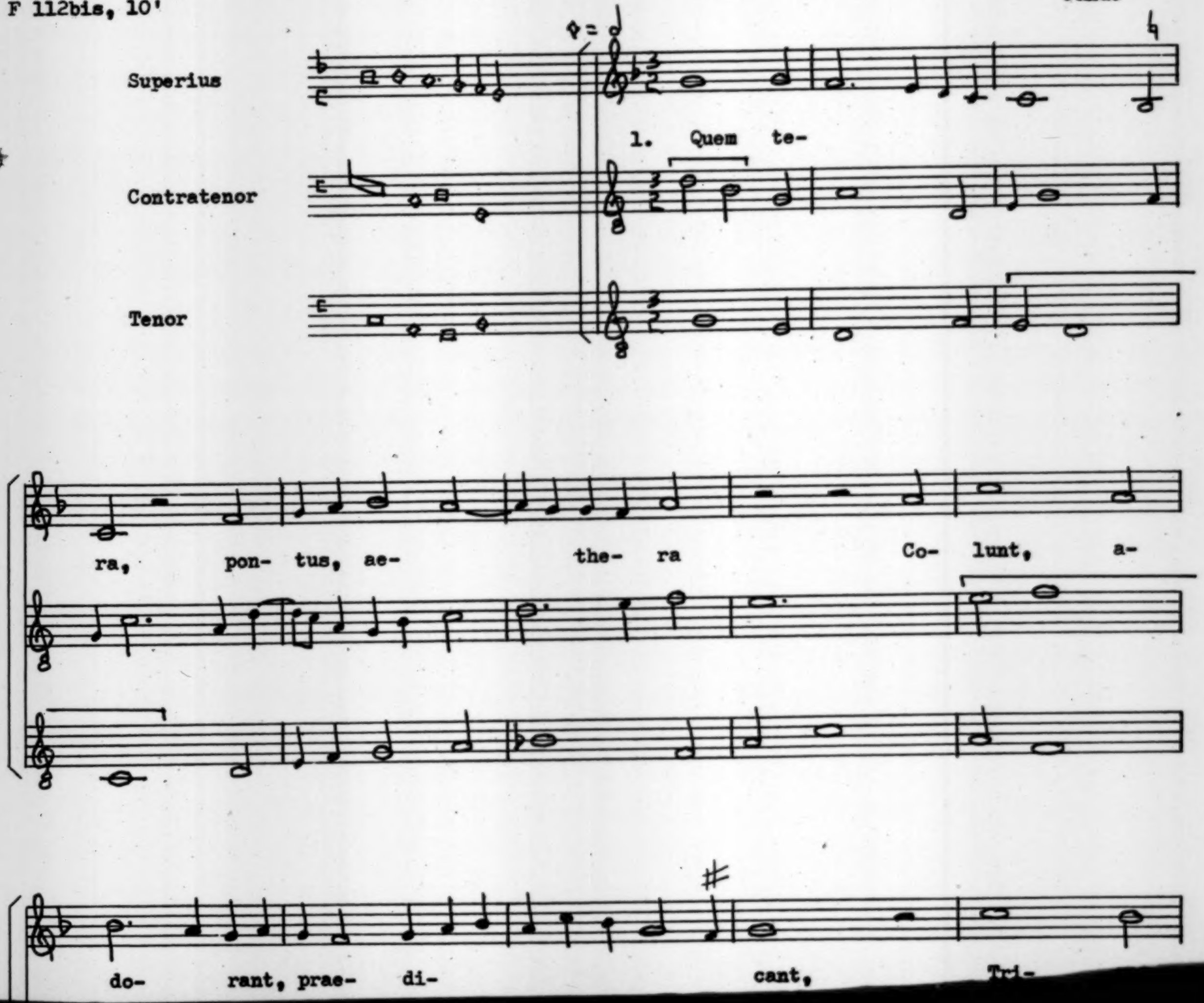

◊ = 𝅗𝅥
Superius
Contratenor
Tenor
I- bant ma- gi
quam vi- de- rant, Stel- lam se- quen- tes prae- vi-
am: Lu- men re- qui- rent lu- mi-

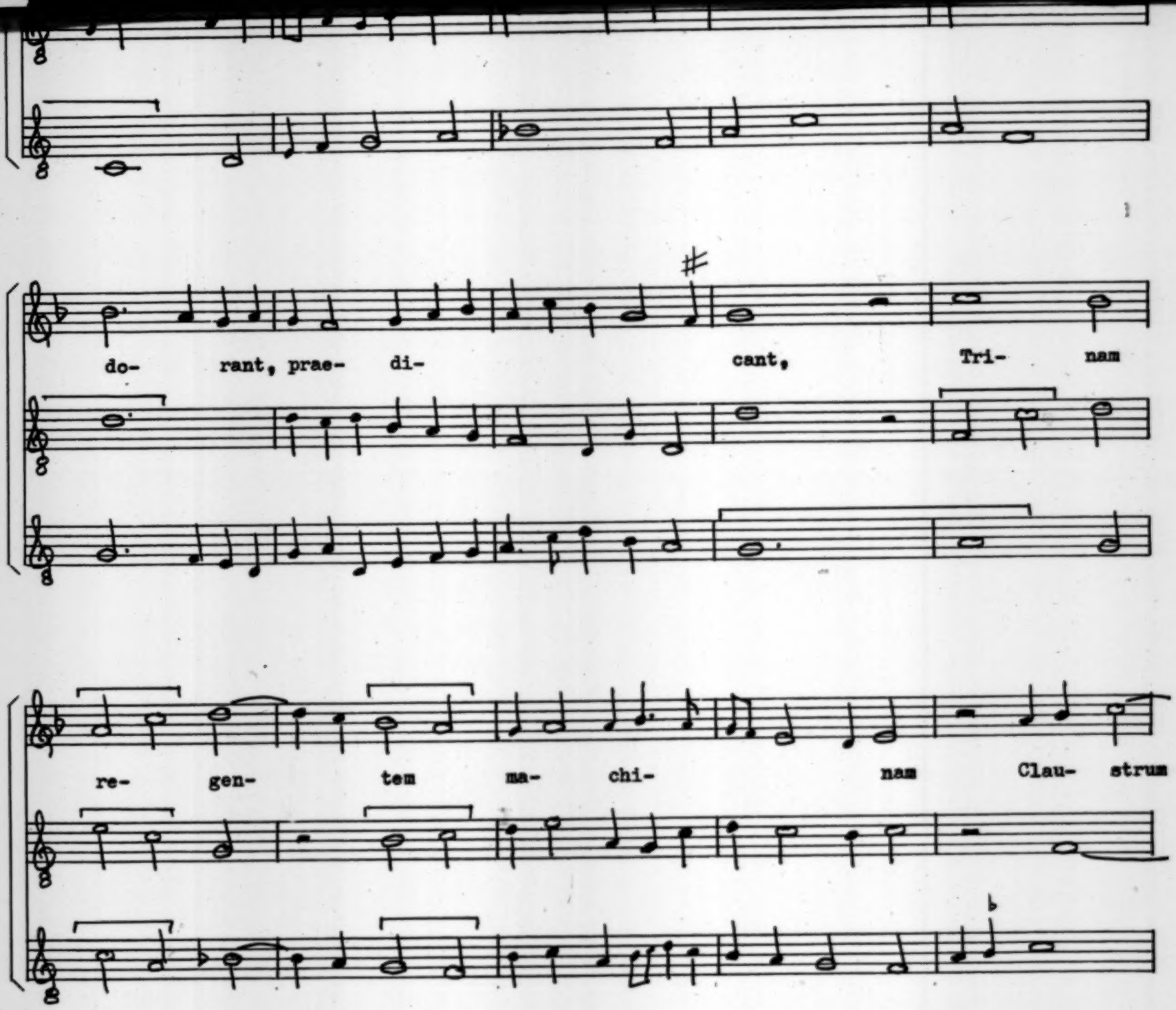

am: Lu- men re- qui- rent lu- mi- ne,
De- um fa- ten- tur mu- ne- re.

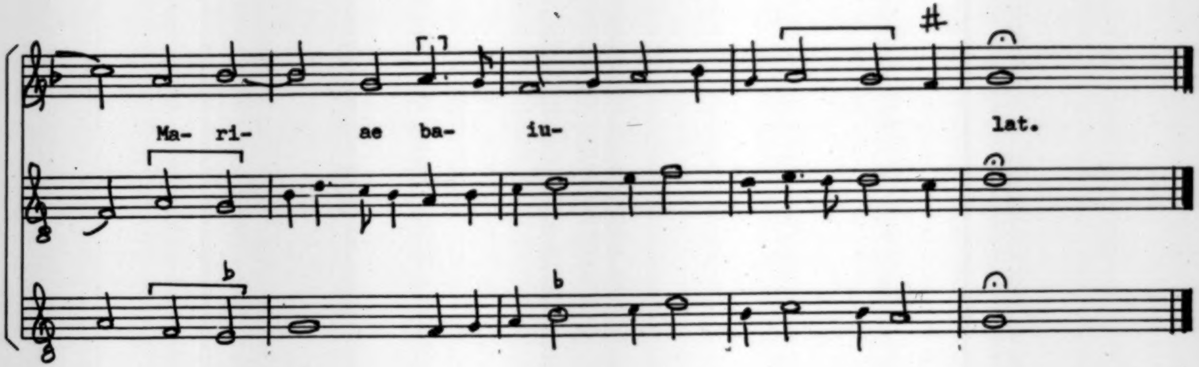
No. 6. Quem terra pontus aethera

F 112bis, 10'

Janue


Superius
Contratenor
Tenor
1. Quem te-
ra, pon- tus, ae- the- ra Co- lunt, a-
do- rant, prae- di- cant, Tri-

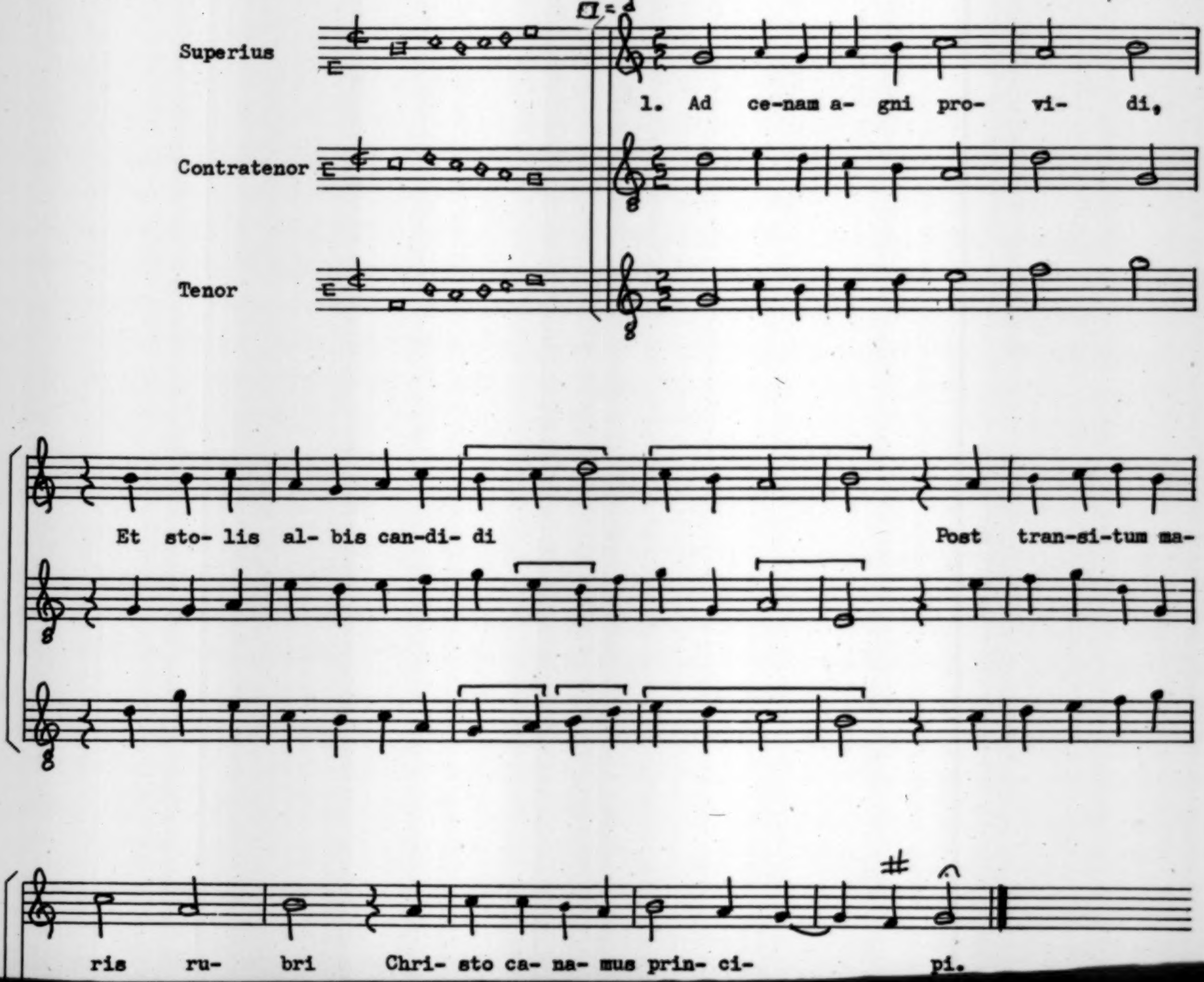

do- rant, prae- di- cant, Tri- nam
re- gen- tem ma- chi- nam Clau- strum

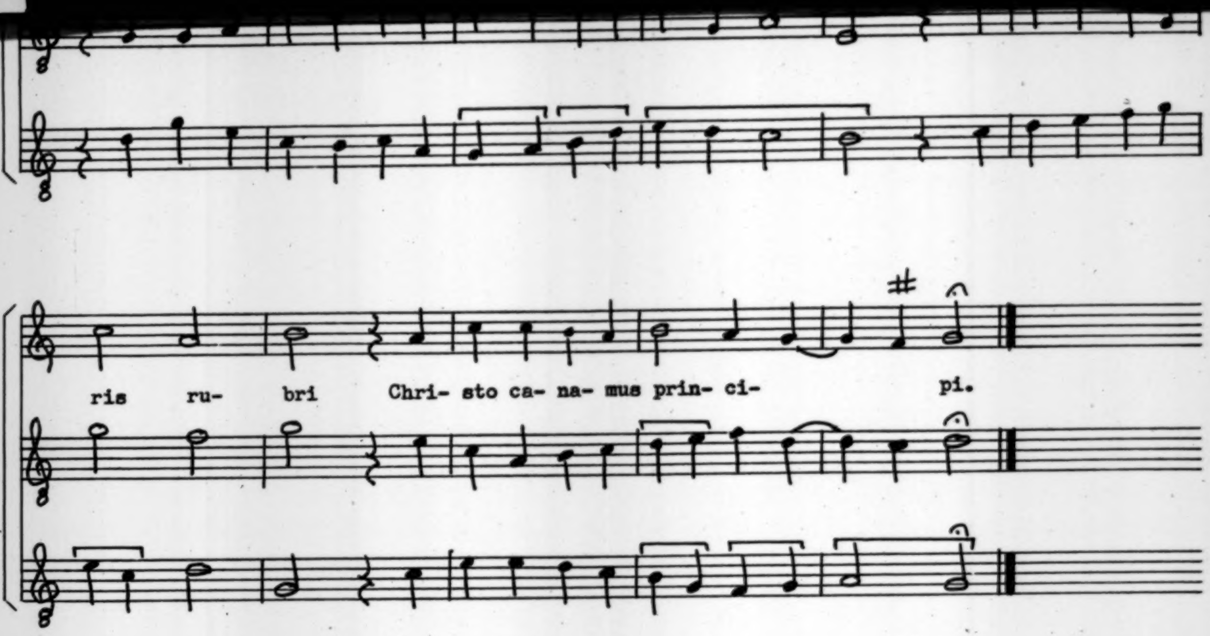

Ma- ri- ae ba- iu- lat.

No. 7. Ad coenam agni providi

SP B 80, 189

Anon.

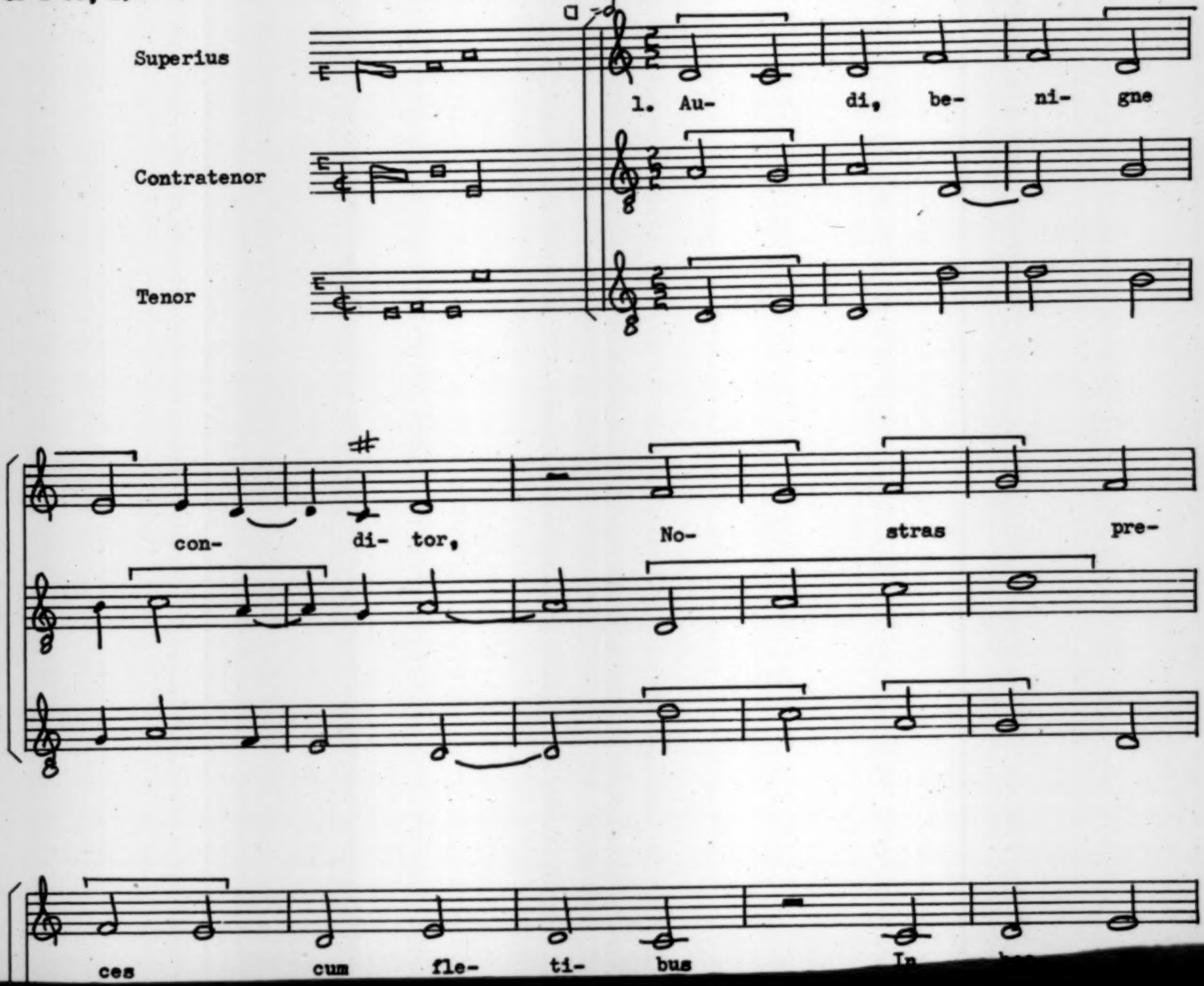

Superius
Contratenor
Tenor
1. Ad ce-nam a- gni pro- vi- di,
Et sto- lis al- bis can-di- di
Post tran-si-tum ma-
ris ru- bri Chri- sto ca- na- mus prin- ci- pi.

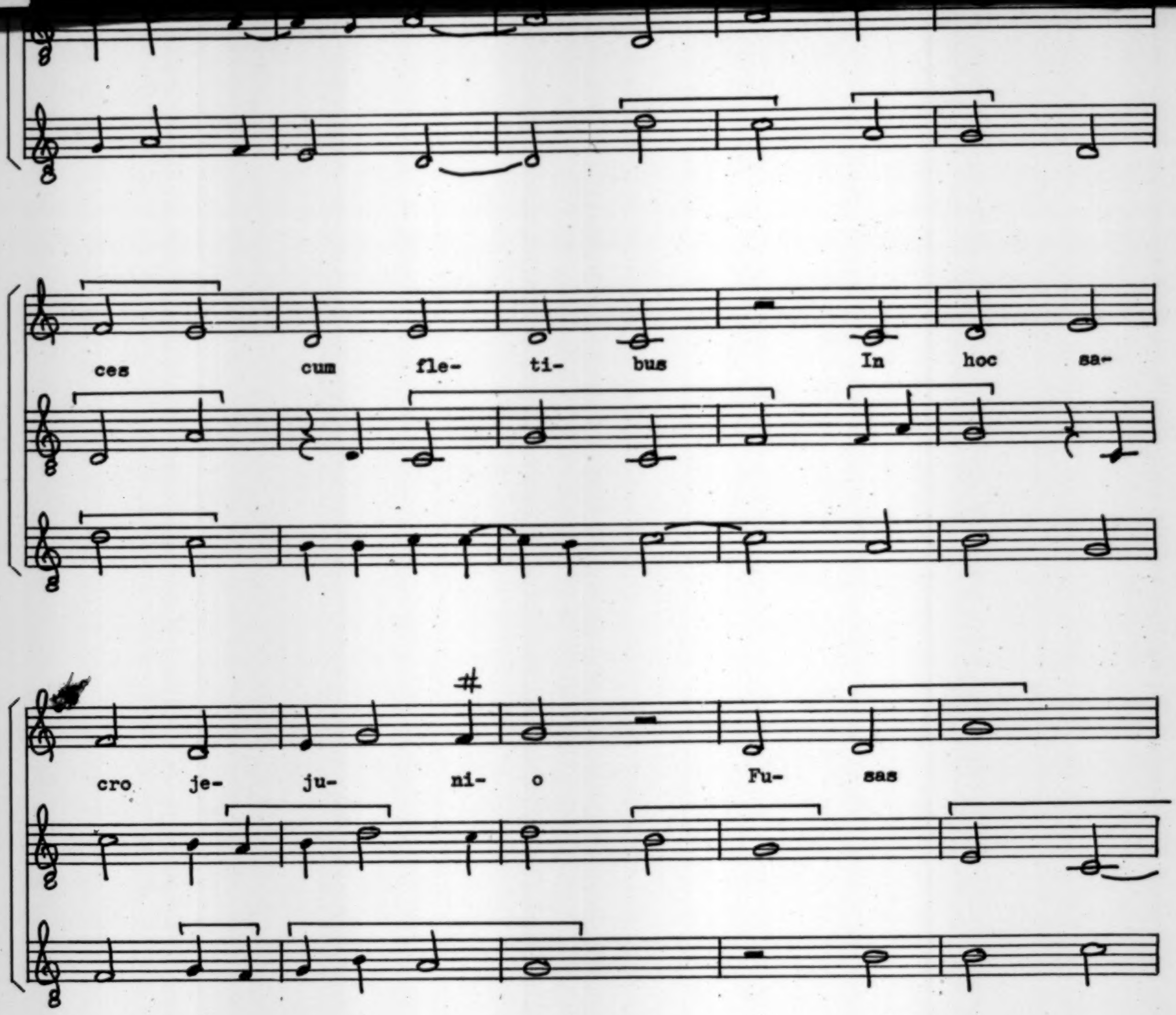

ris ru- bri Chri- sto ca- na- mus prin- ci- pi.

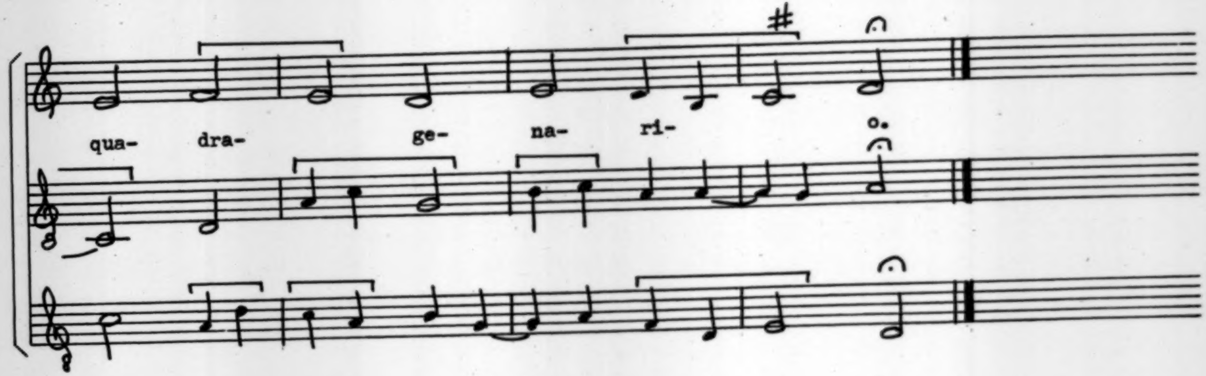
No. 8. Audi benigne conditor

SP B 80, 190

Anon.


Superius
Contratenor
Tenor
1. Au- di, be- ni- gne
con- di- tor, No- stras pre-
ces cum fle- ti- bus

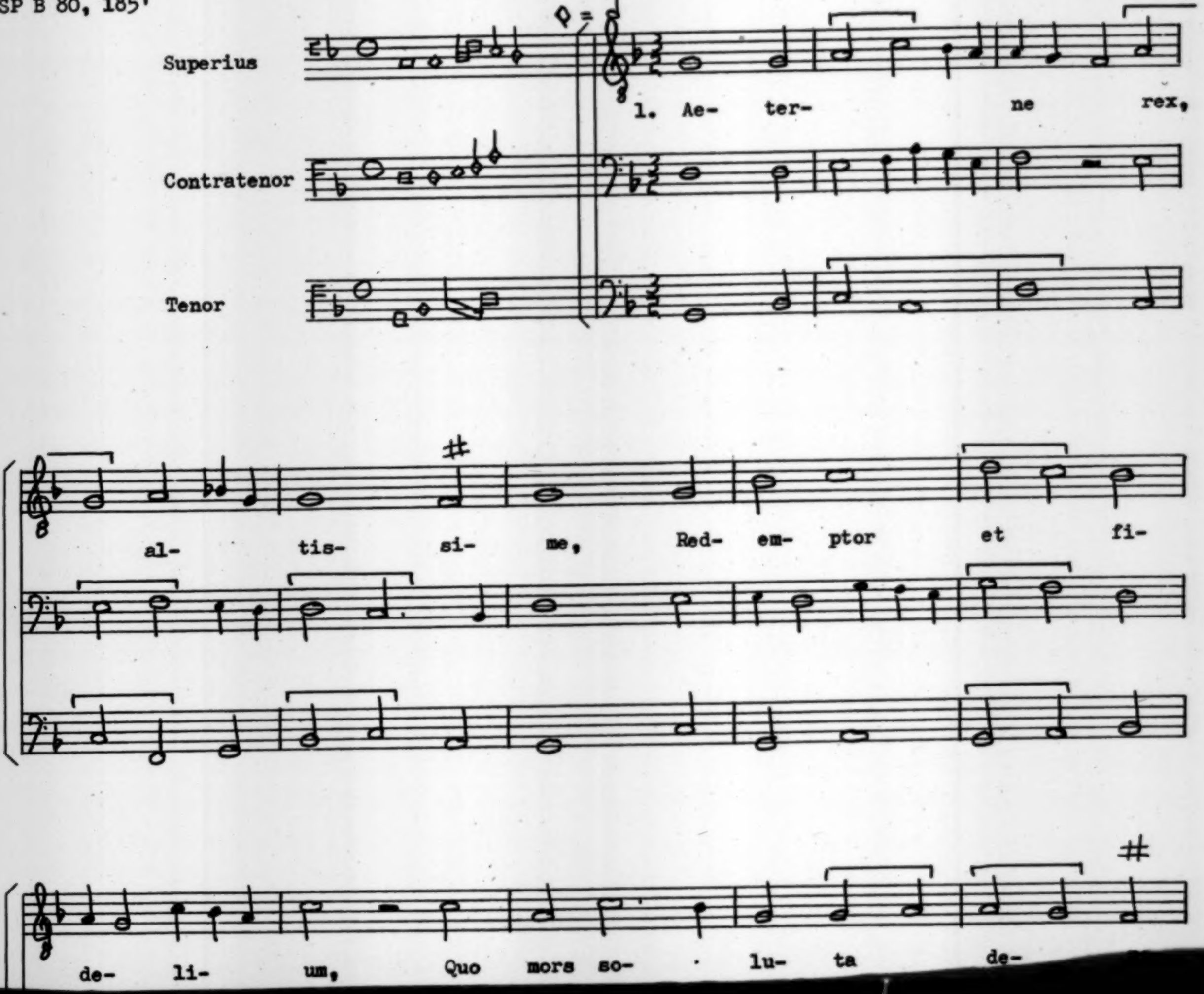

ces
cum
fle-
ti-
bus
In
hoc
sa-
cro
je-
ju-
ni-
o
Fu-
sas

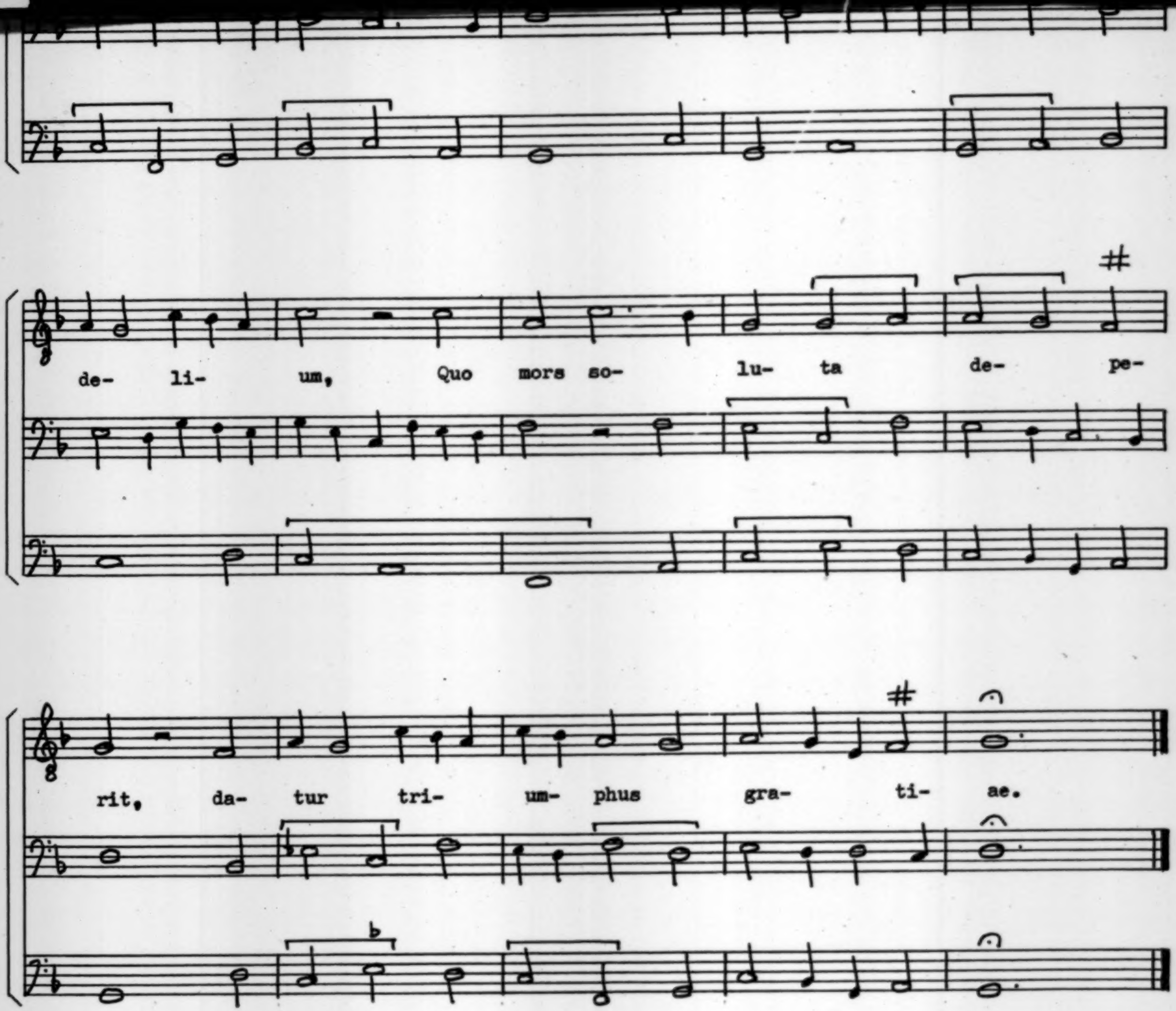

qua-
dra-
ge-
na-
ri-
o.

No. 9. Aeterne rex altissime

SP B 80, 185'

Anon.

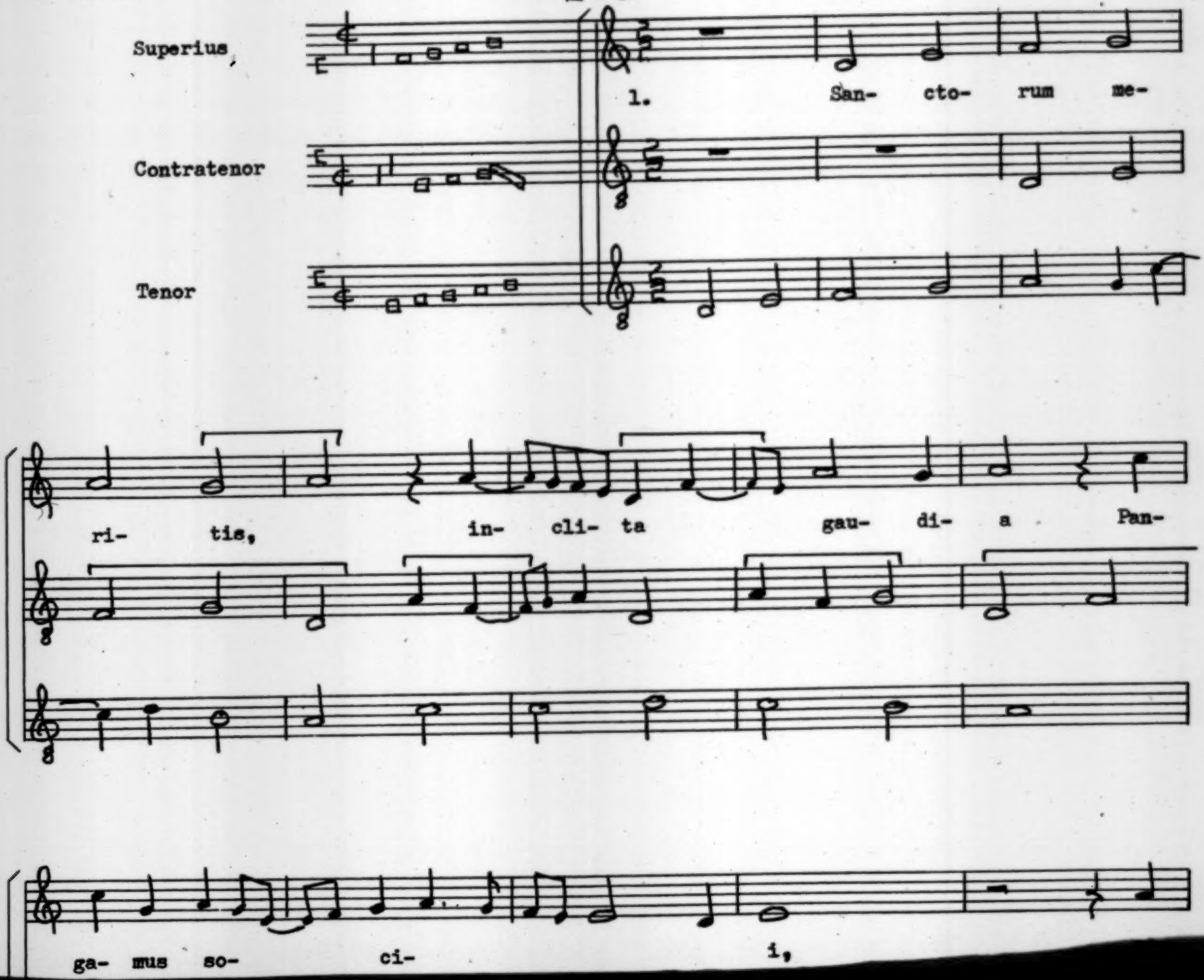

Superius
Contratenor
Tenor
1. Ae- ter- ne rex,
al- tis- si- me, Red- em- ptor et fi-
de- li- um, Quo mors so- lu- ta de-

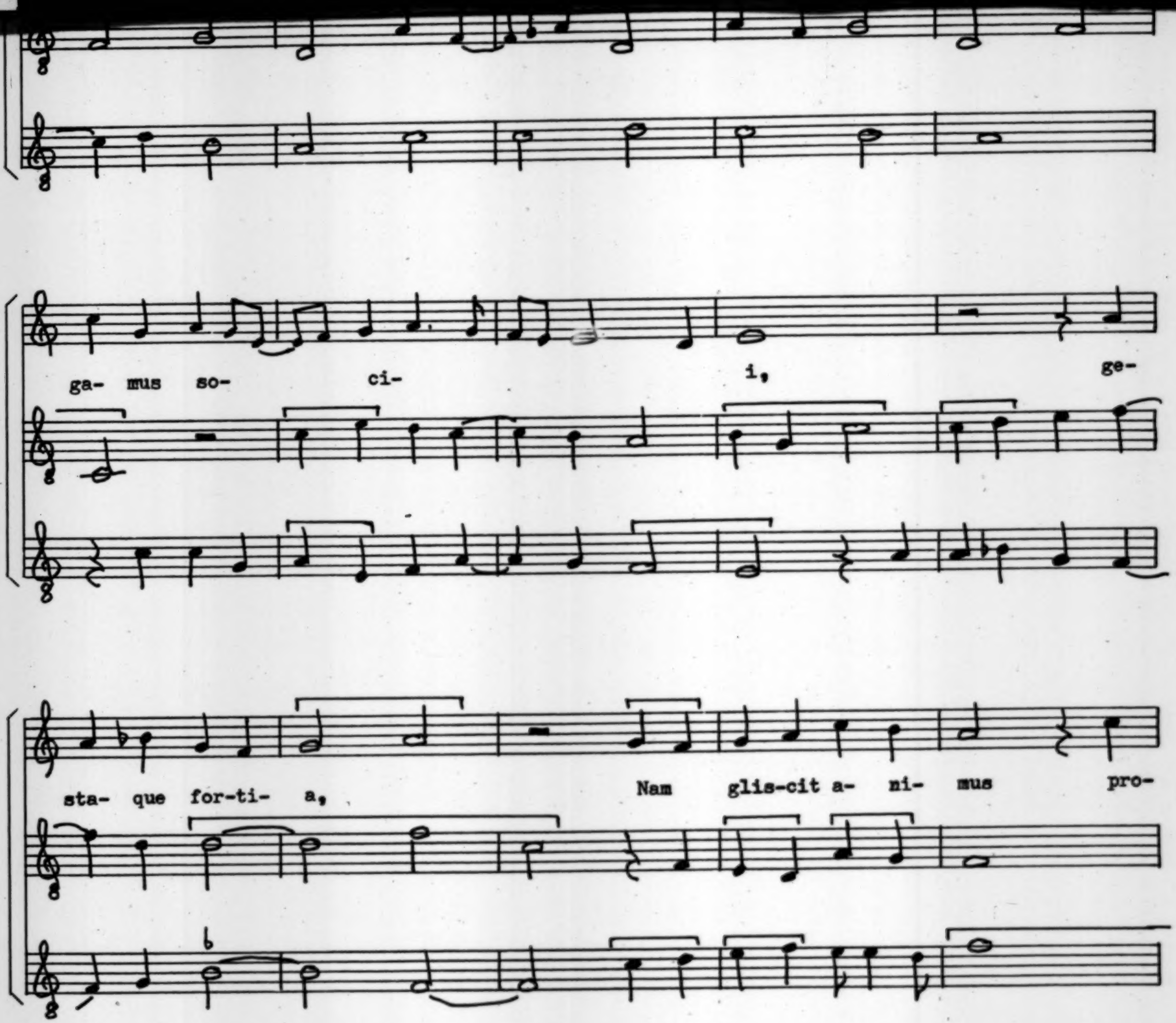

de- li- um, Quo mors so- lu- ta de- pe-
rit, da- tur tri- um- phus gra- ti- ae.

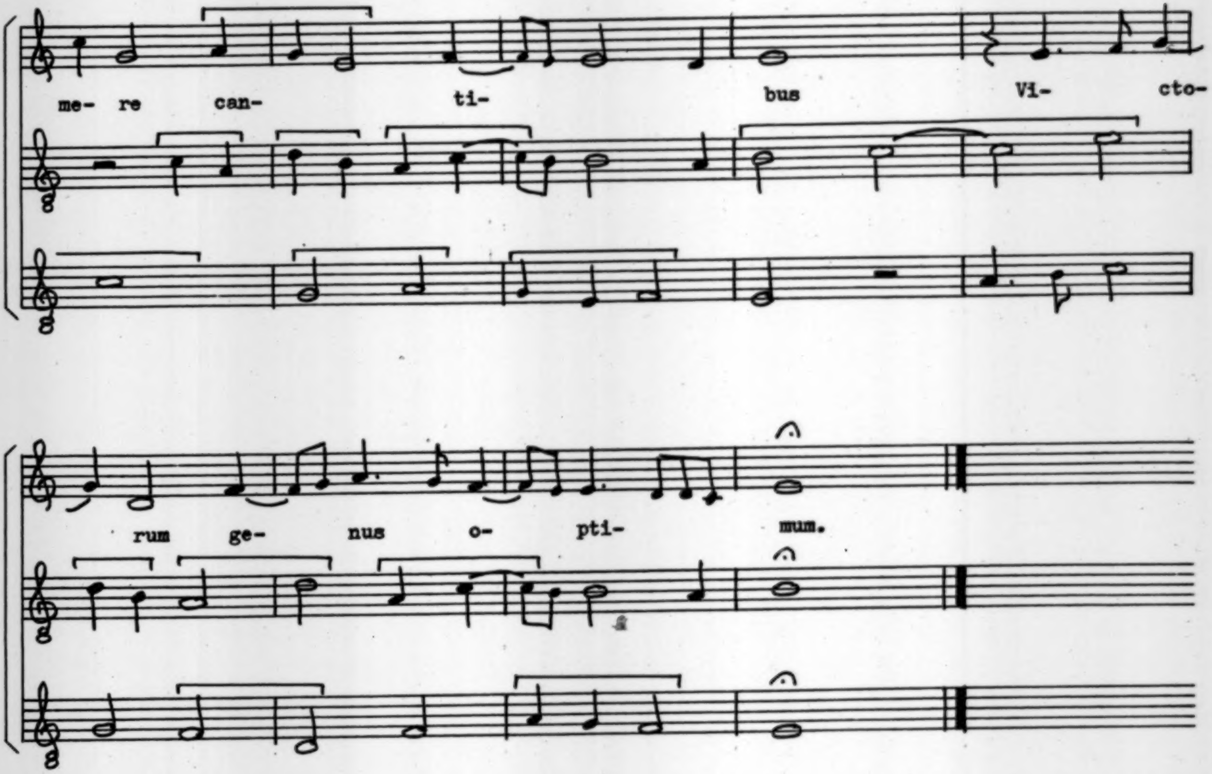
No. 10. Sanctorum meritis

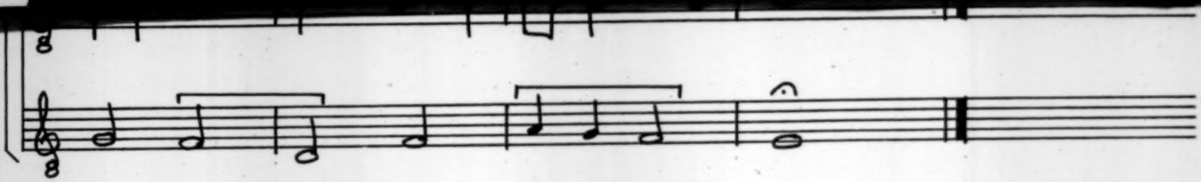
SP B 80, 188'

Anon.


Superius
Contratenor
Tenor
1. San- cto- rum me-
ri- tis, in- cli- ta gau- di- a Pan-
ga- mus so- ci- i,


ga- mus so- ci- i, ge-
sta- que for-ti- a, Nam glis-cit a- ni- mus pro-

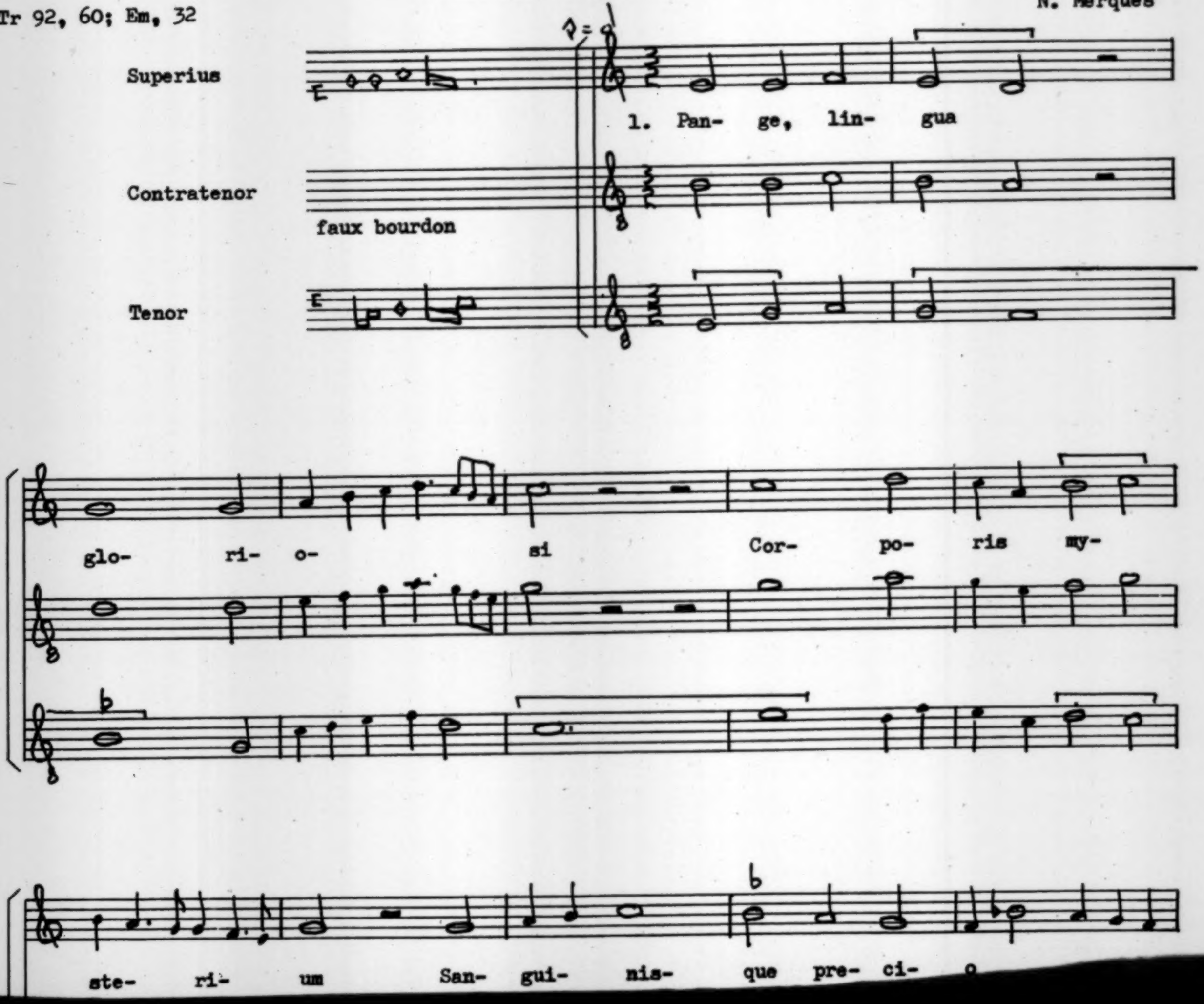

me- re can- ti- bus Vi- cto-
rum ge- nus o- pti- mum.

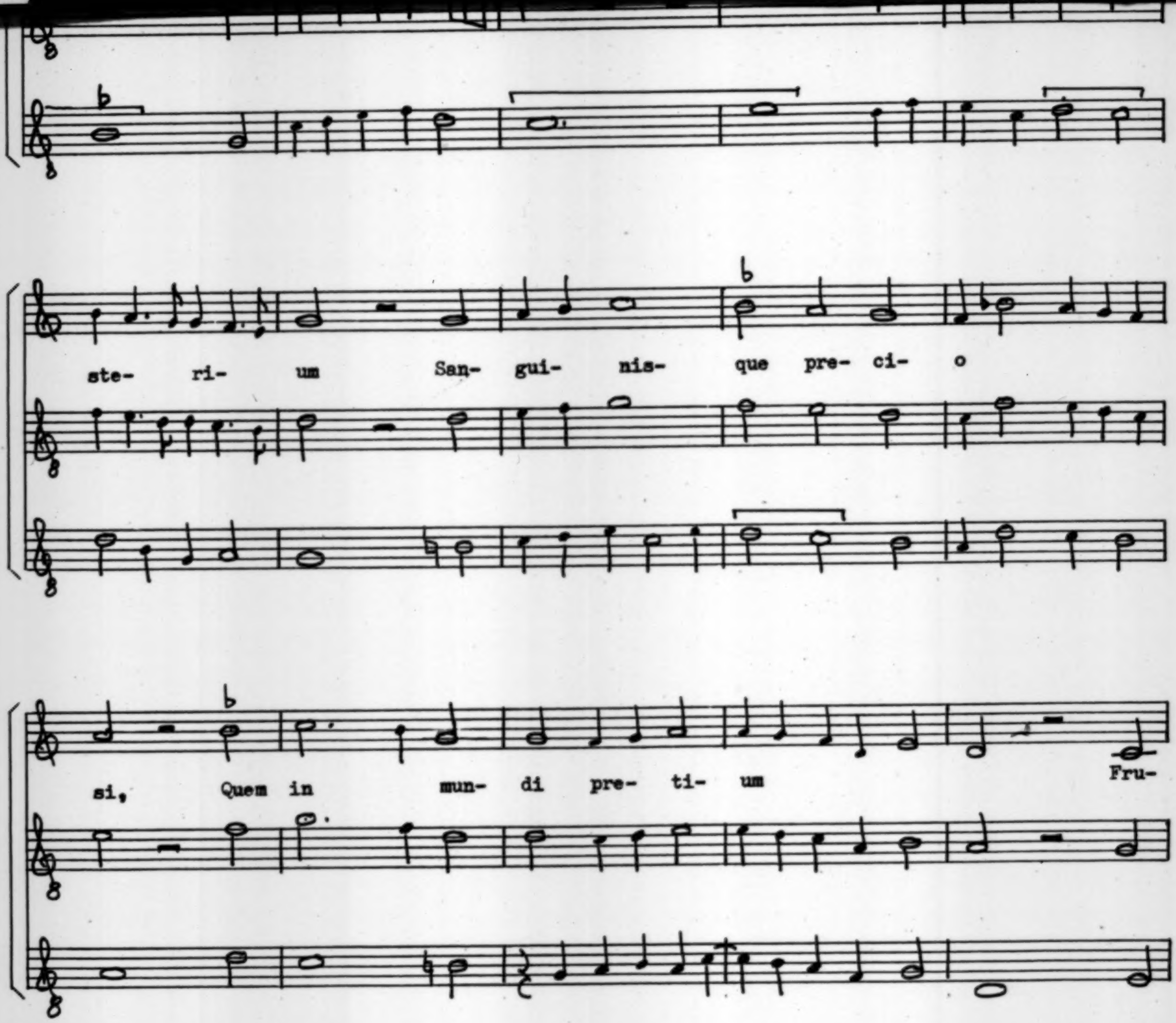


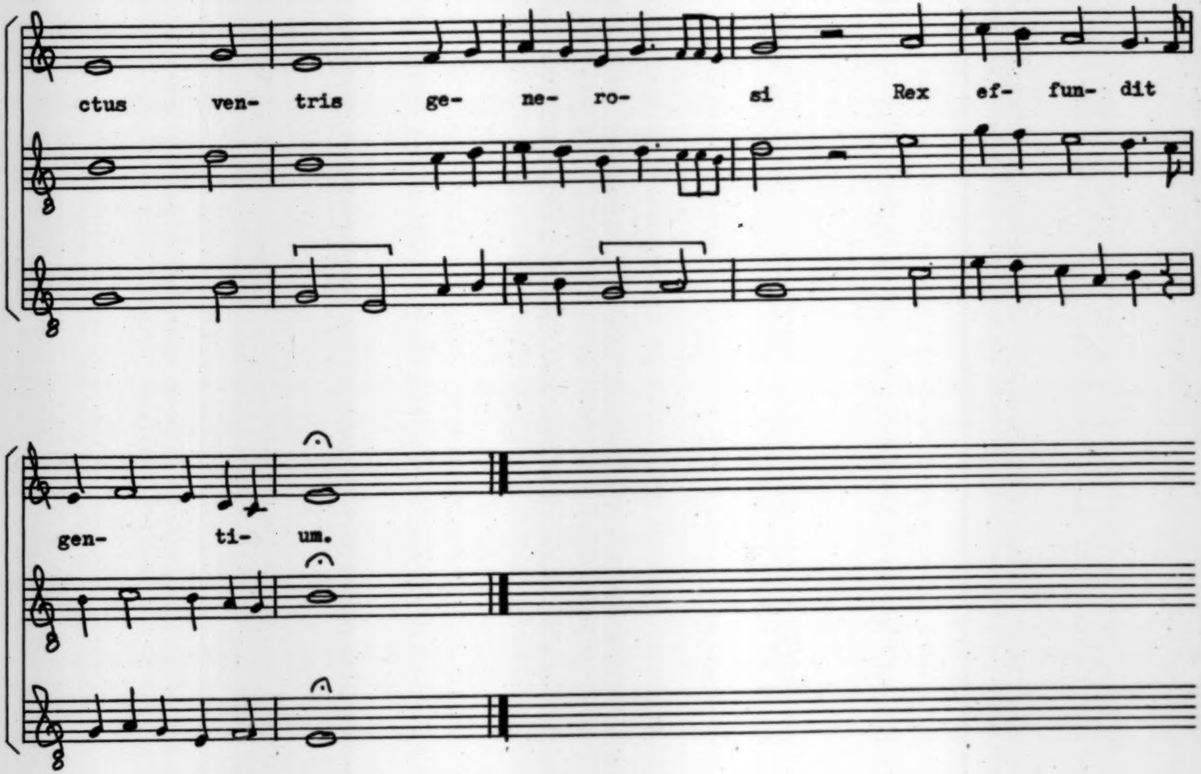
No. 11. Pange lingua

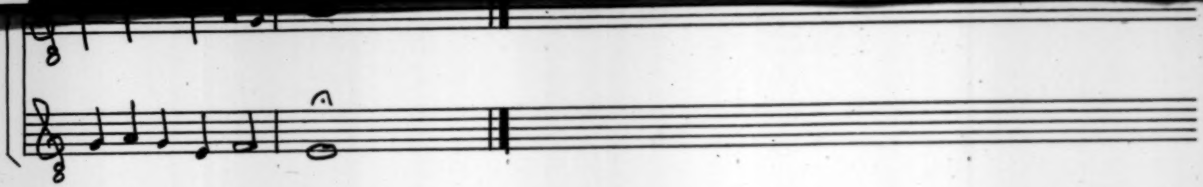
N. Merques

Tr 92, 60; Em, 32


Superius
Contratenor
faux bourdon
Tenor
1. Pan- ge, lin- gua
glo- ri- o- si Cor- po- ris my-
ste- ri- um San- gui- nis- que pre- ci- o


ste- ri- um San- gui- nis- que pre- ci- o
si, Quem in mun- di pre- ti- um Fru-

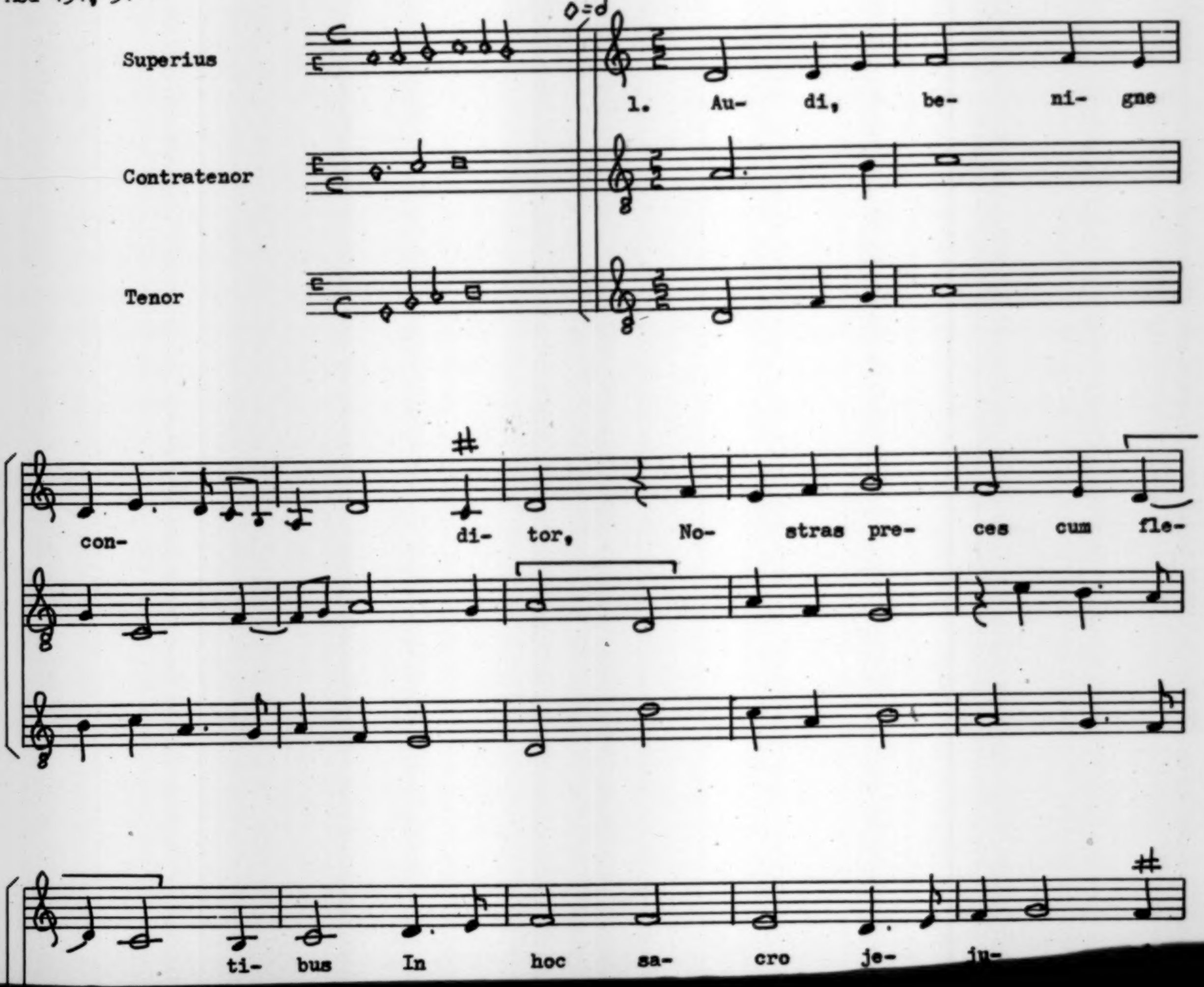

ctus ven- tris ge- ne- ro- si Rex ef- fun- dit
gen- ti- um.

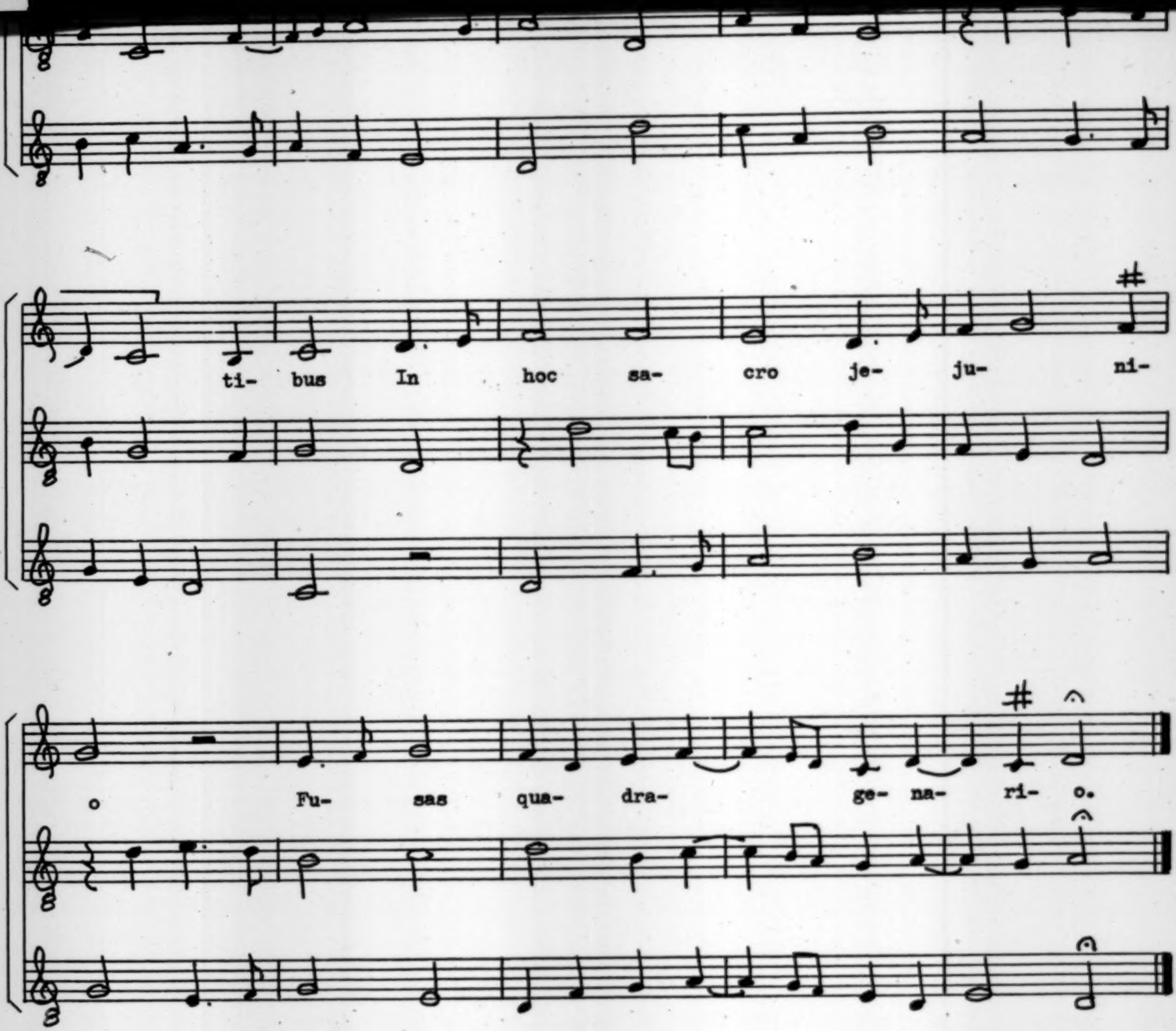


No. 12. Audi benigne conditor

Mod 454, 34'

Anon.

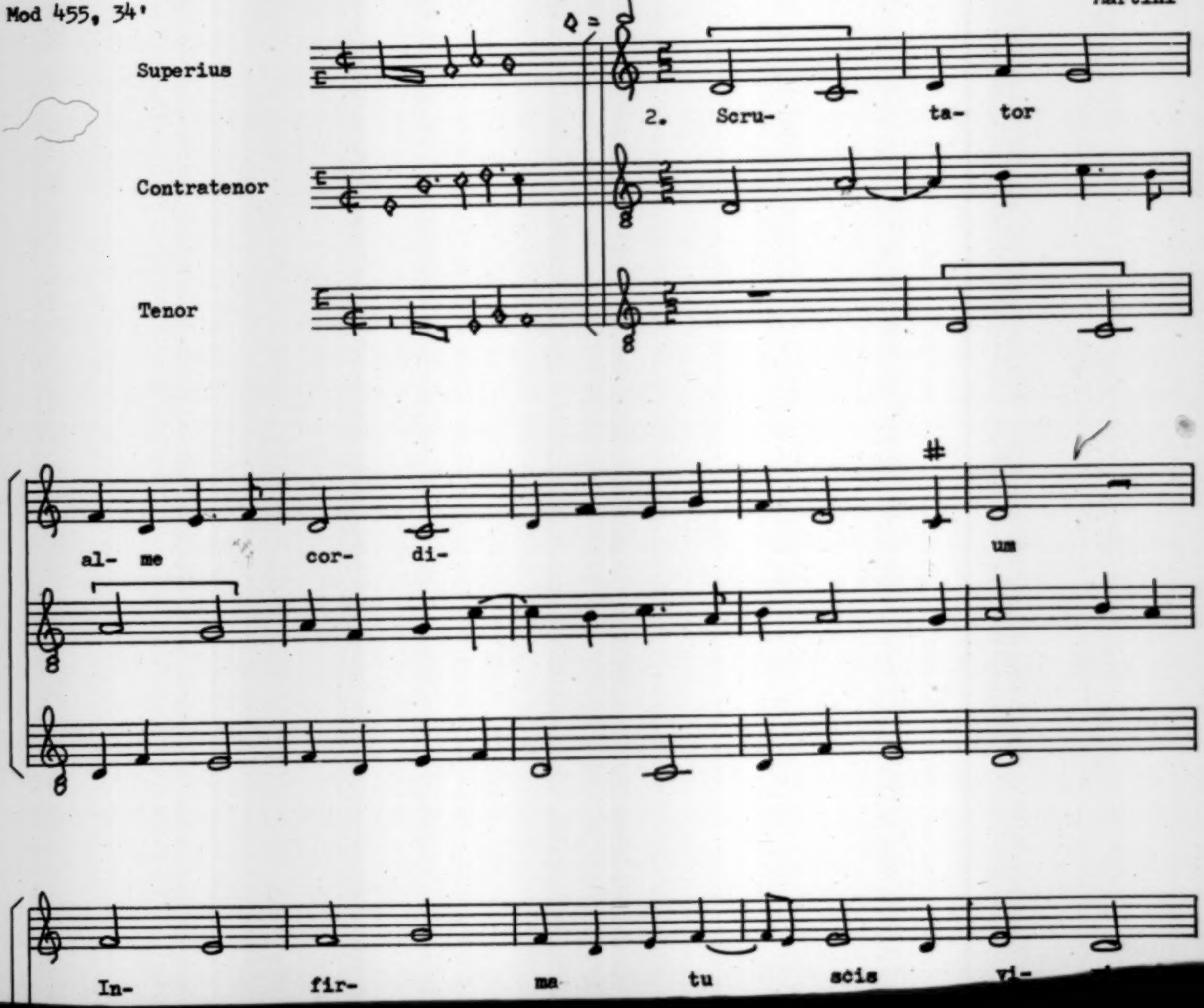

o=d
Superius
Contratenor
Tenor
1. Au- di, be- ni- gne
con- di- tor, No- stras pre- ces cum fle-
ti- bus In hoc sa- cro je- ju-

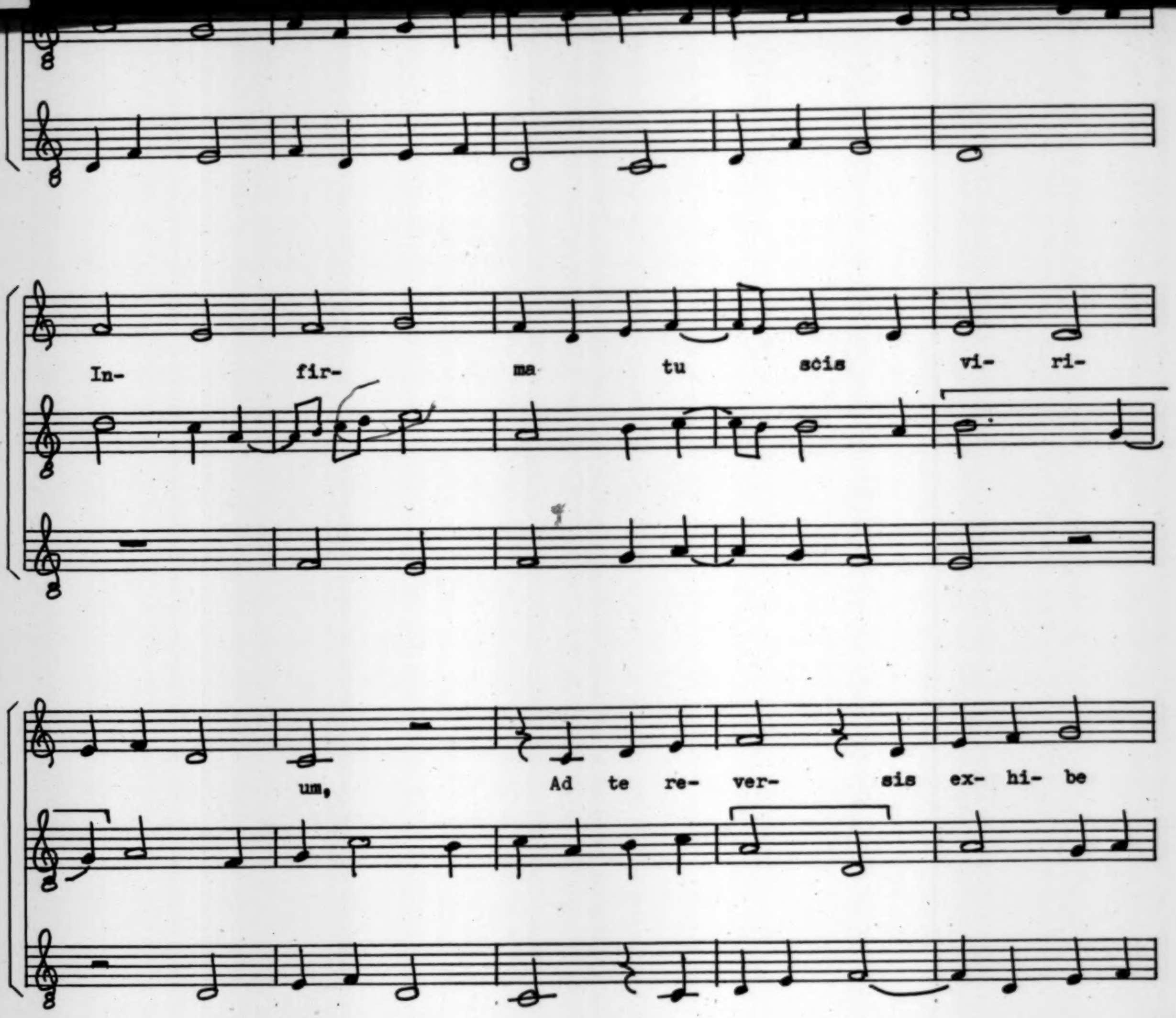

ti- bus In hoc sa- cro je- ju- ni-
o Fu- sas qua- dra- ge- na- ri- o.

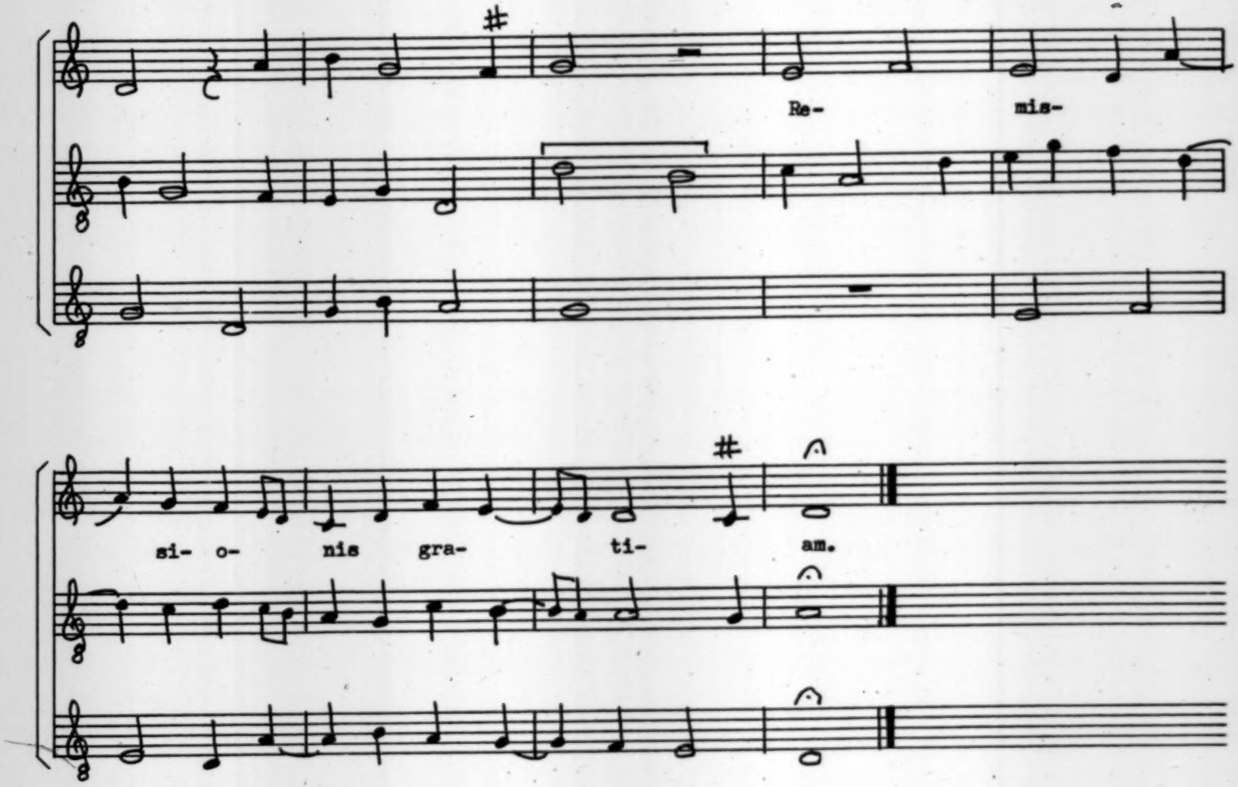
No. 13. Audi benigne conditor

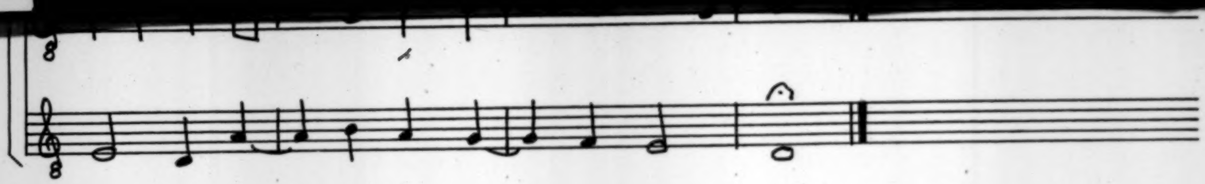
Mod 455, 34'

Martini


Superius
Contratenor
Tenor
2. Scru- ta- tor
al- me cor- di- um
In- fir- ma tu scis vi-


In- fir- ma tu scis vi- ri-
um, Ad te re- ver- sis ex- hi- be

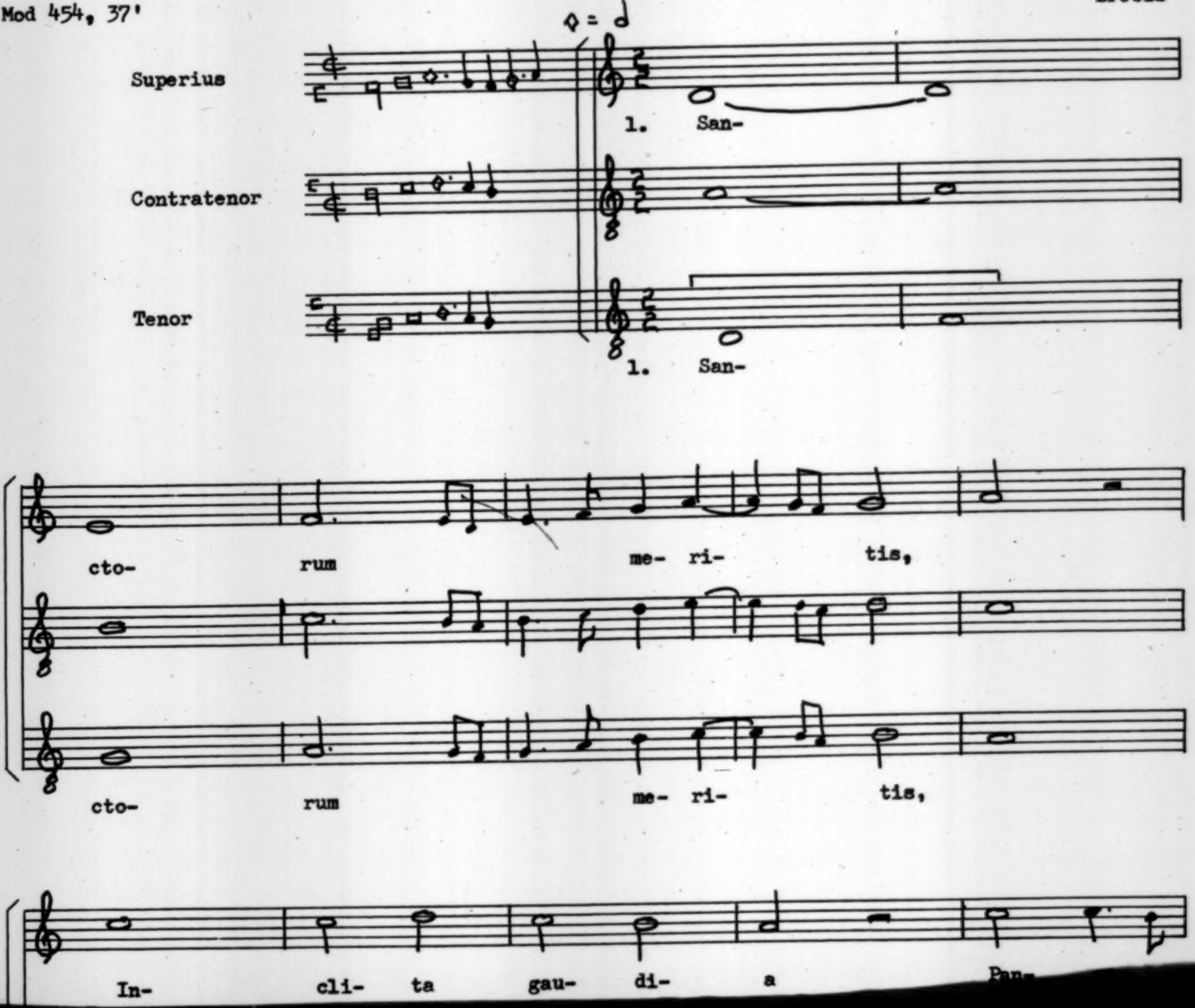

Re- mis-
si- o- nis gra- ti- am.

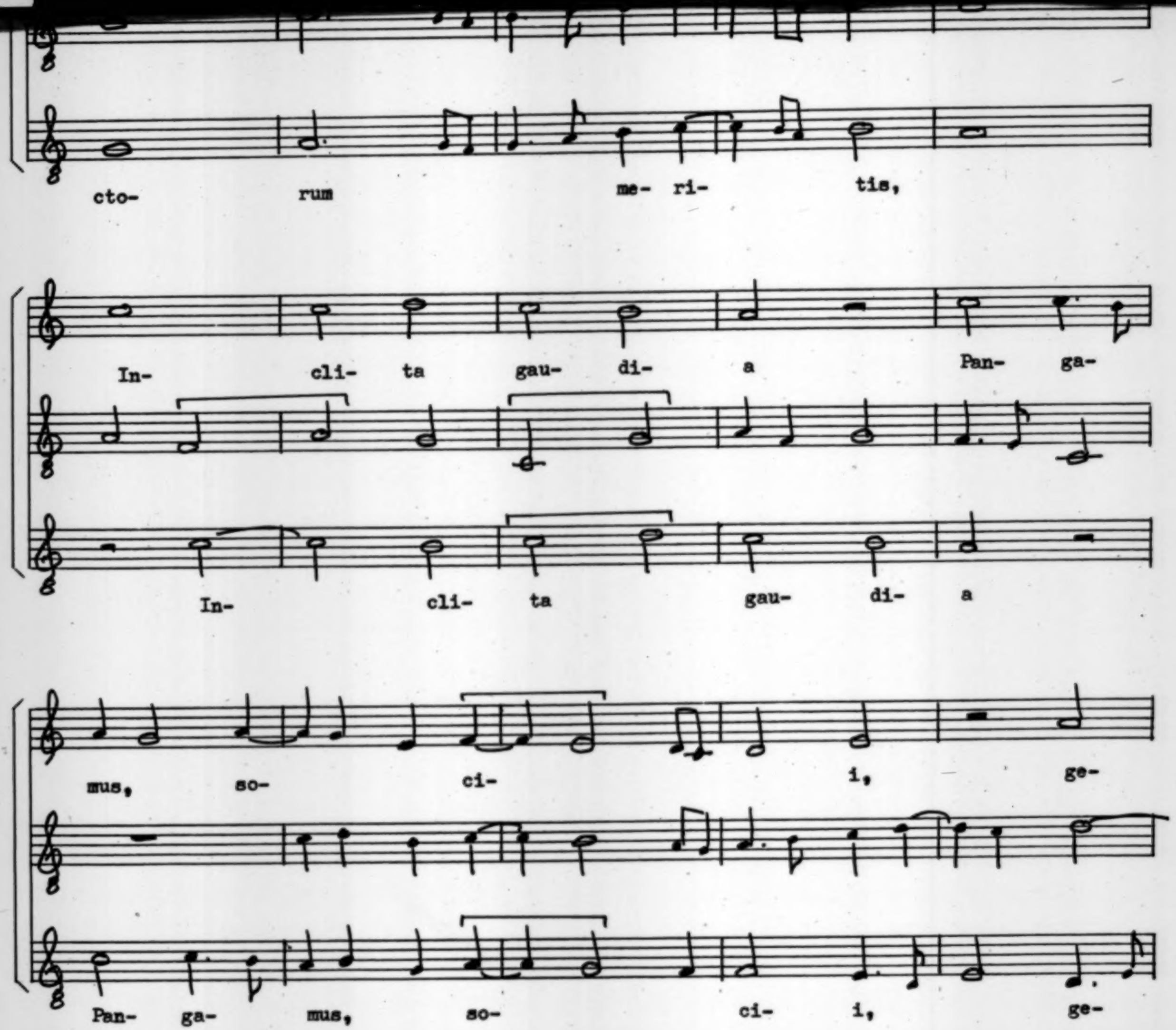


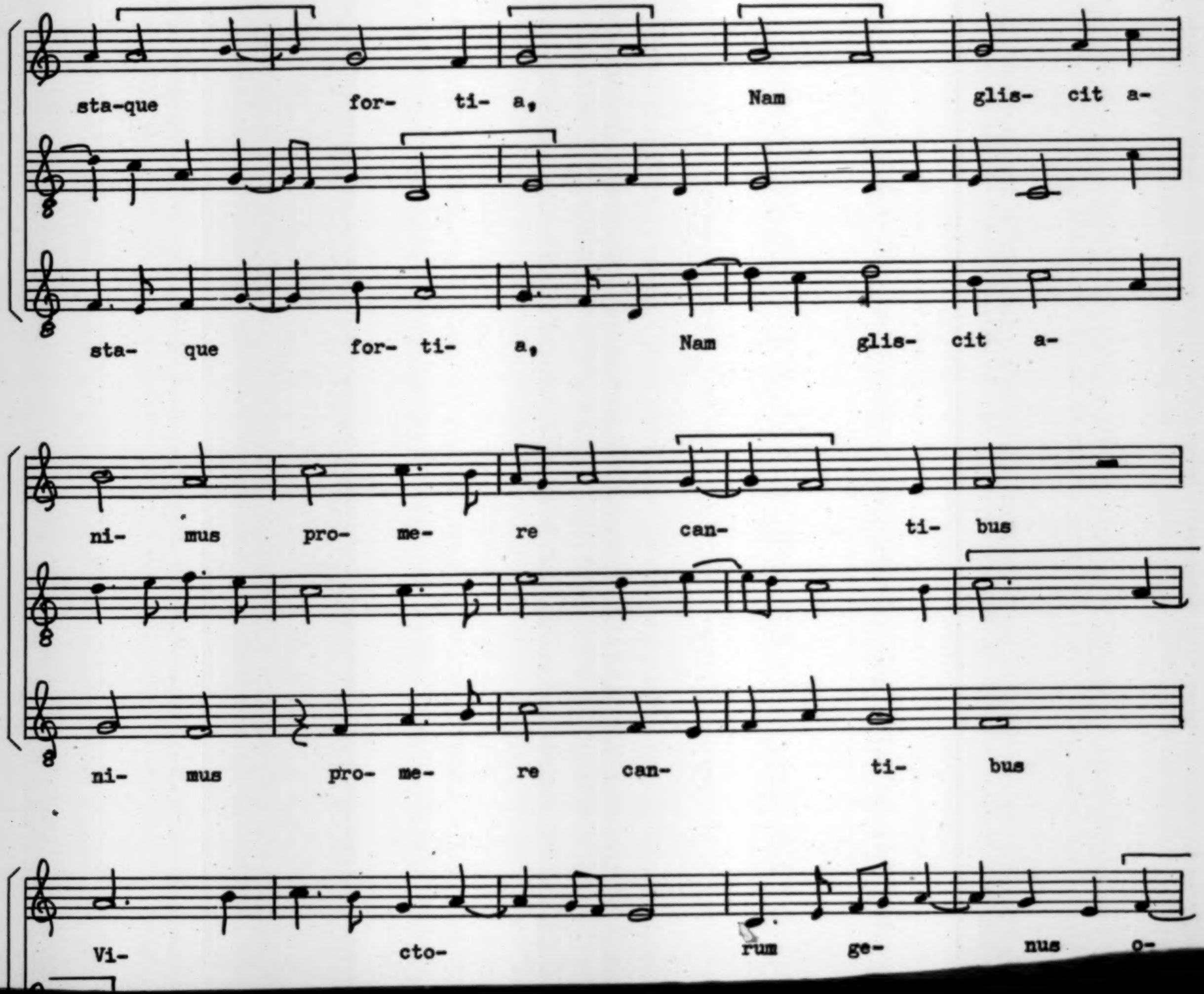
No. 14. Sanctorum meritis

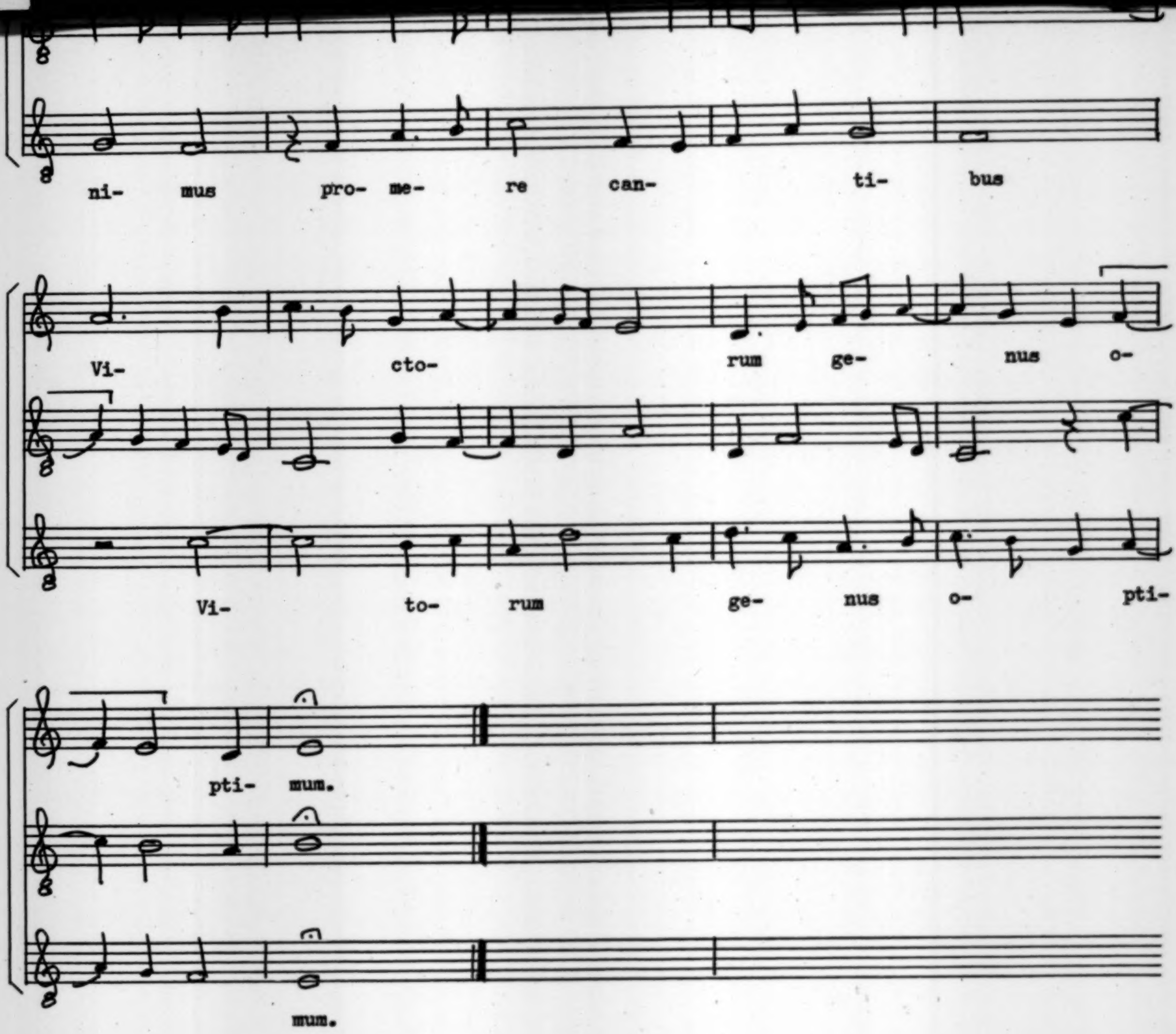
Mod 454, 37'

Brebis


Superius
Contratenor
Tenor
1. San-
1. San-
cto- rum me- ri- tis,
cto- rum me- ri- tis,
In- cli- ta gau- di- a Pan-


cto- rum me- ri- tis,
In- cli- ta gau- di- a Pan- ga-
In- cli- ta gau- di- a
mus, so- ci- i, ge-
Pan- ga- mus, so- ci- i, ge-

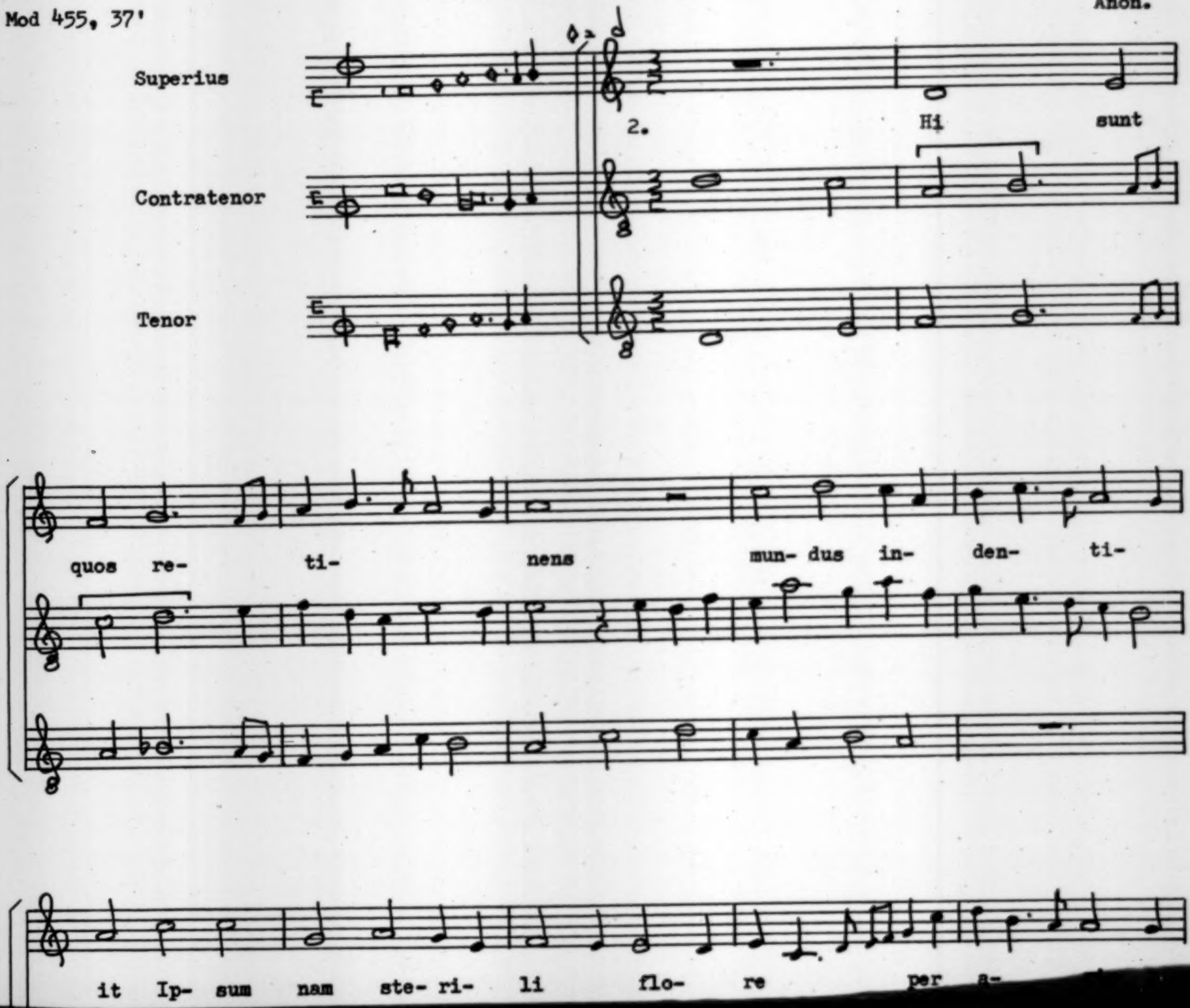

sta-que for- ti- a, Nam glis- cit a-
sta- que for- ti- a, Nam glis- cit a-
ni- mus pro- me- re can- ti- bus
ni- mus pro- me- re can- ti- bus
Vi- cto- rum ge- nus o-

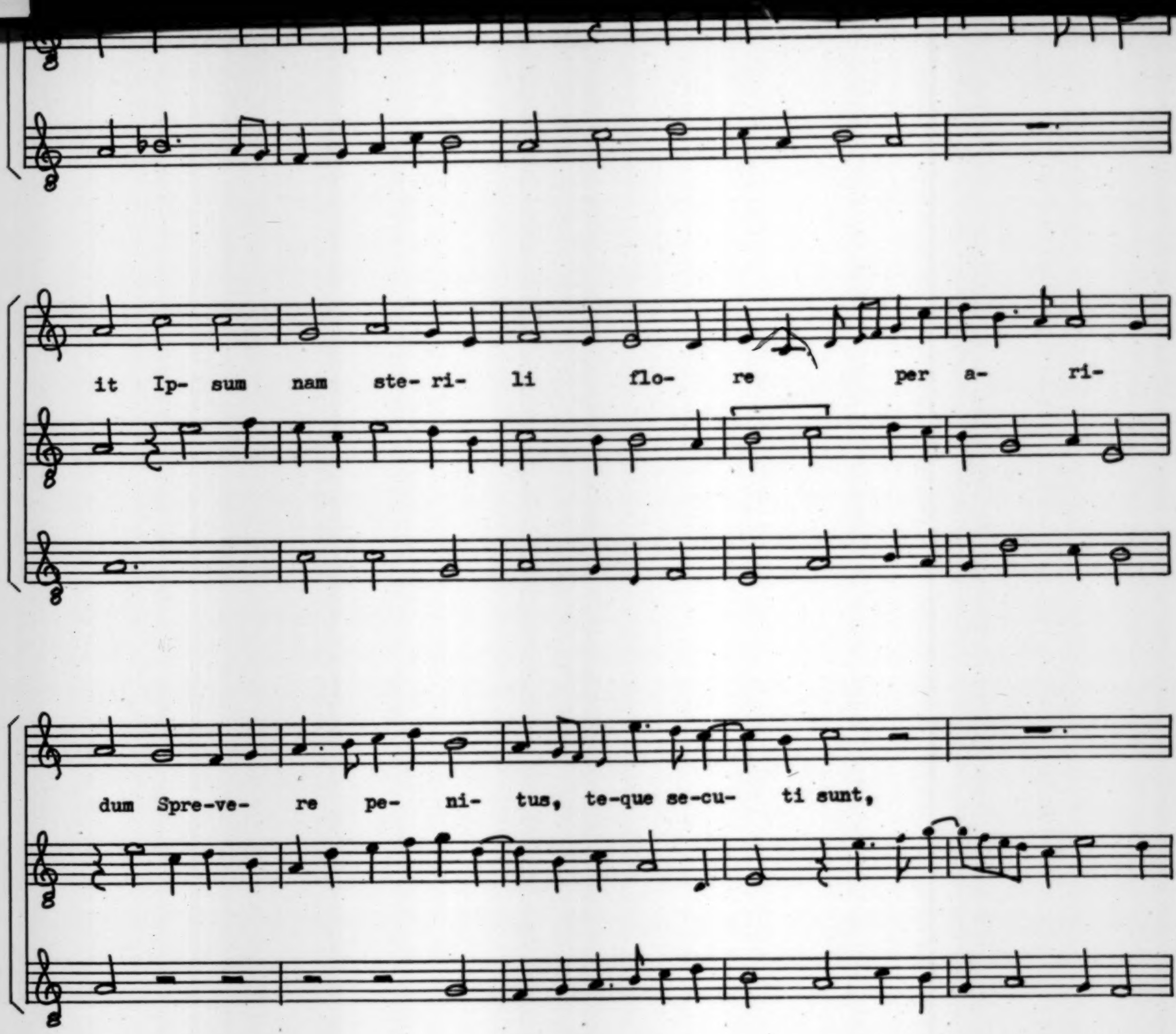

ni- mus pro- me- re can- ti- bus
Vi- cto- rum ge- nus o-
Vi- to- rum ge- nus o- pti-
pti- mum.
mum.

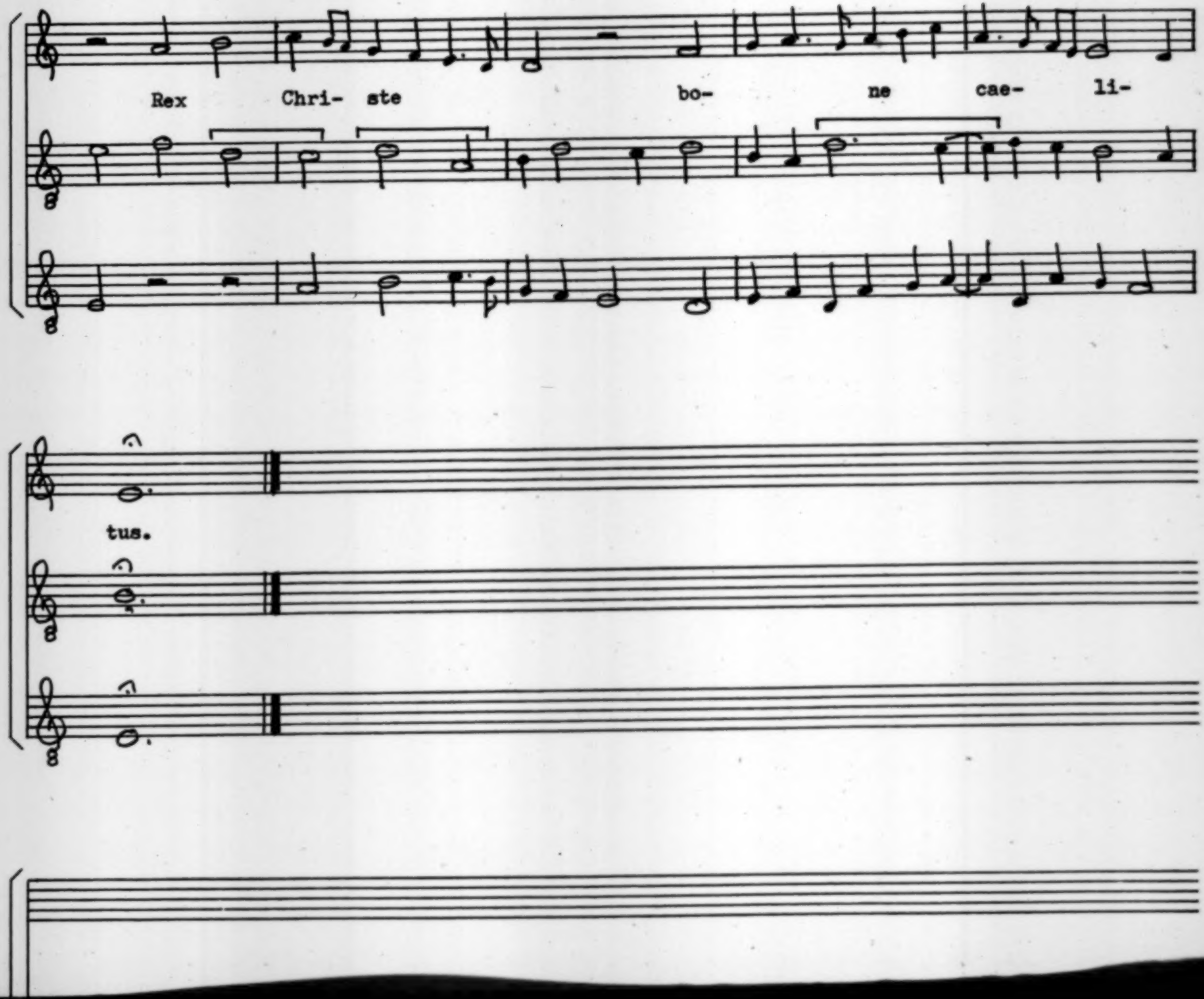
No. 15. Sanctorum meritis

Anon.

Mod 455, 37'


Superius
Contratenor
Tenor
2.
Hi sunt
quos re- ti- nens mun- dus in- den- ti-
it Ip- sum nam ste- ri- li flo- re per a-

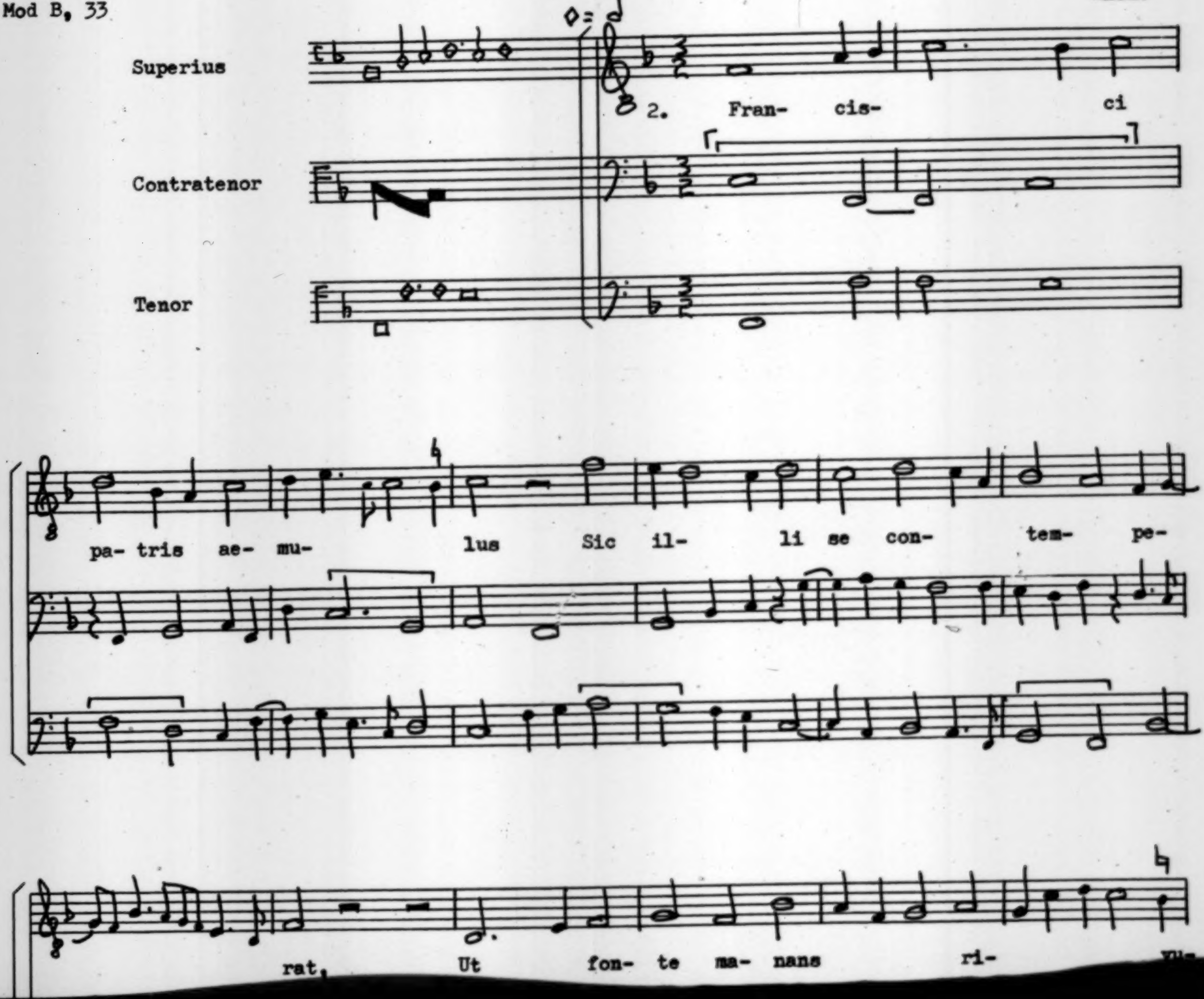

it Ip- sum nam ste- ri- li flo- re per a- ri-
dum Spre-ve- re pe- ni- tus, te-que se-cu- ti sunt,

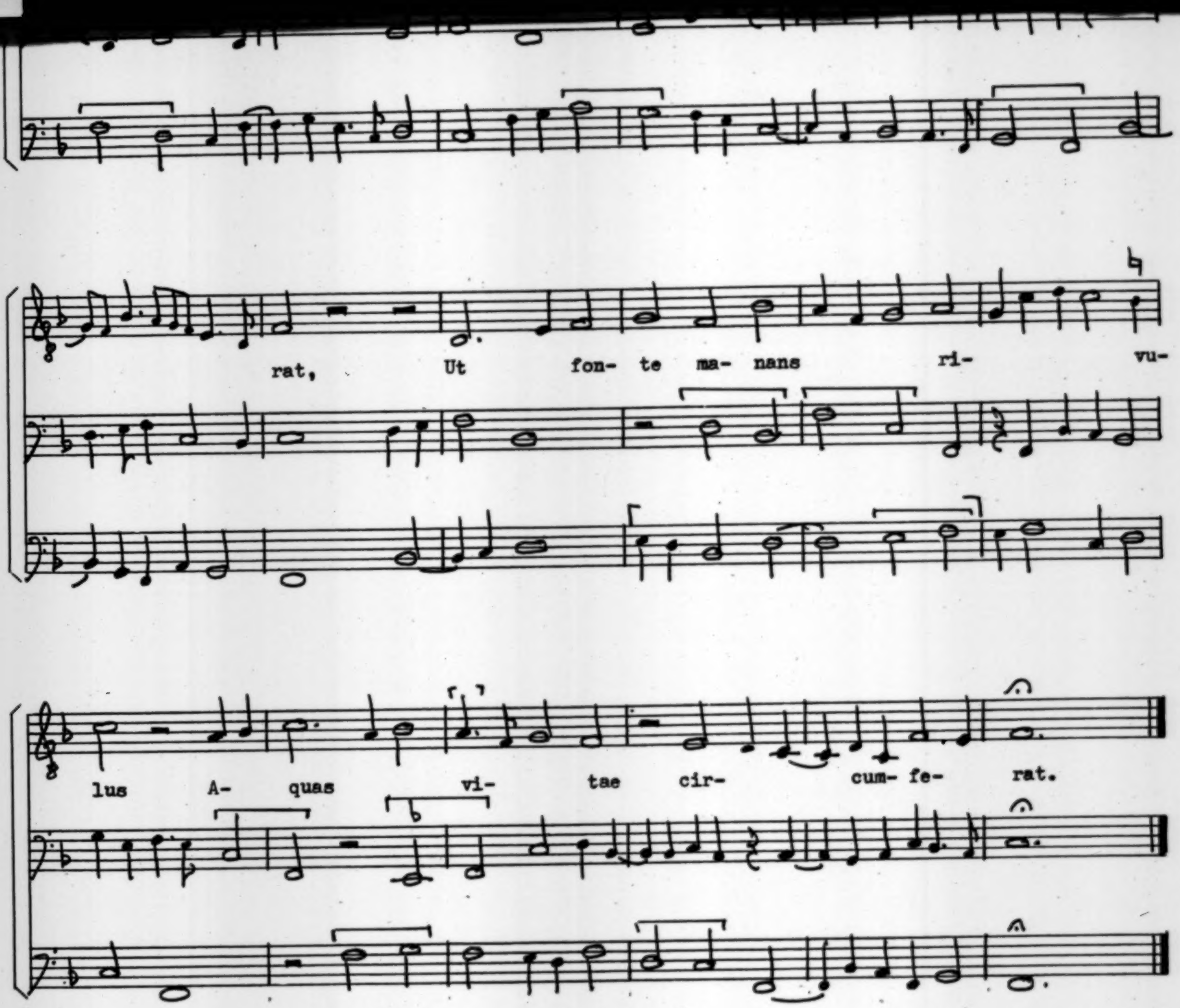

Rex
Chri- ste
bo-
ne
cae-
li-
tus.

No. 16. En gratulemur hodie

Anon.

Mod B, 33

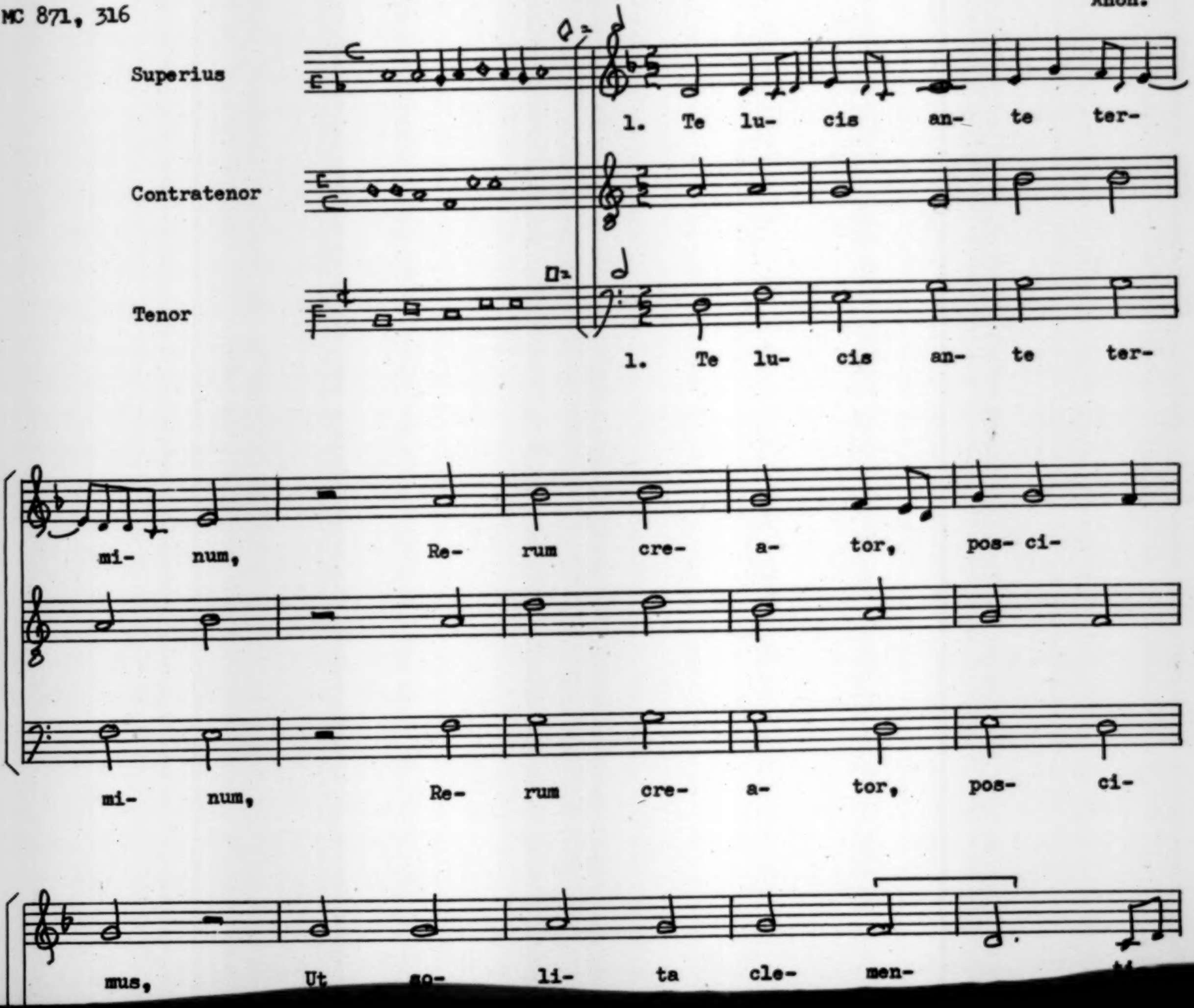

Superius
Contratenor
Tenor
2. Fran- cis- ci
pa- tris ae- mu- lus Sic il- li se con- tem- pe-
rat, Ut fon- te ma- nans ri-

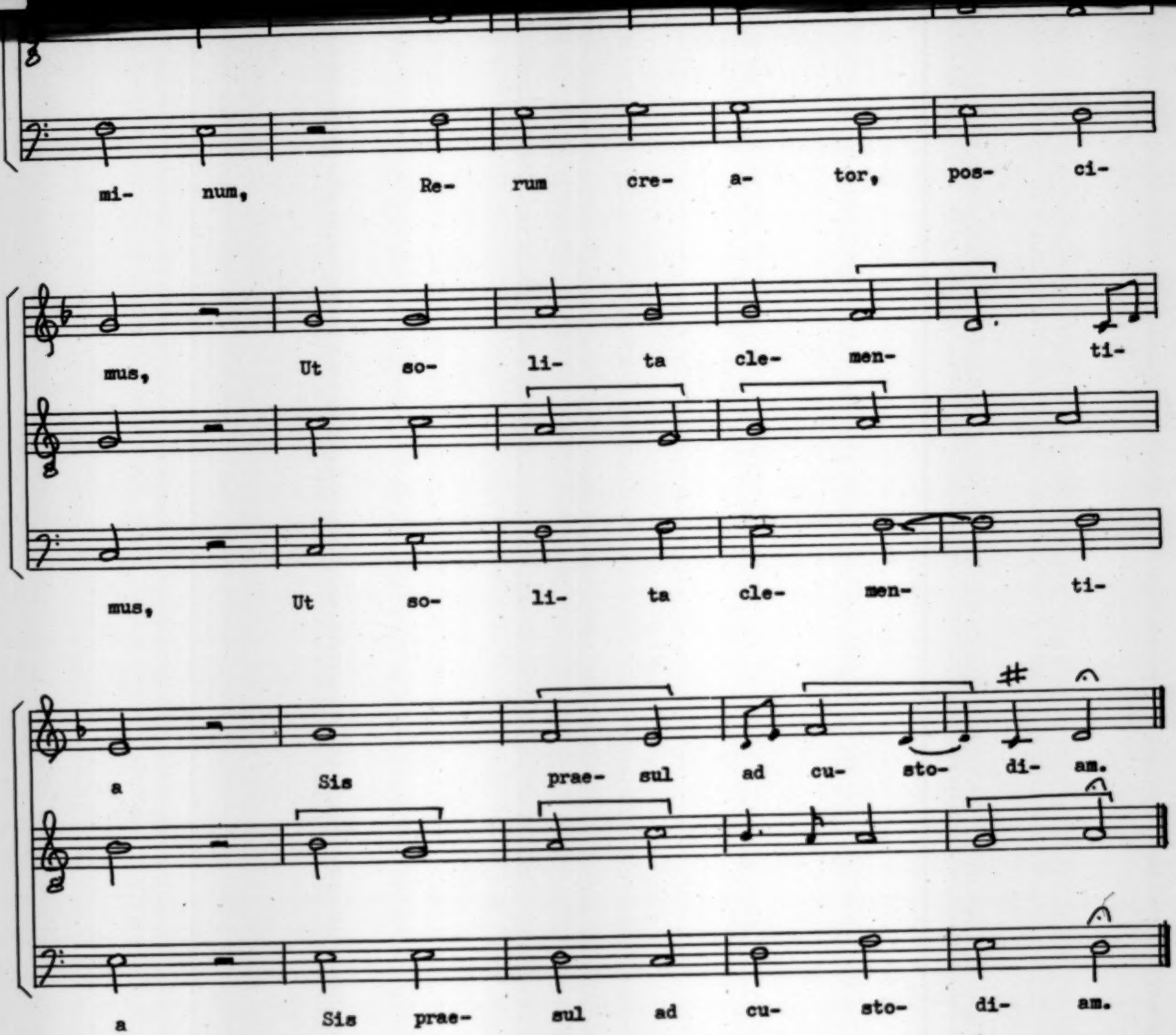

rat, Ut fon- te ma- nans ri- vu-
lus A- quas vi- tae cir- cum- fe- rat.

No. 17. Te lucis ante terminum

MC 871, 316

Anon.

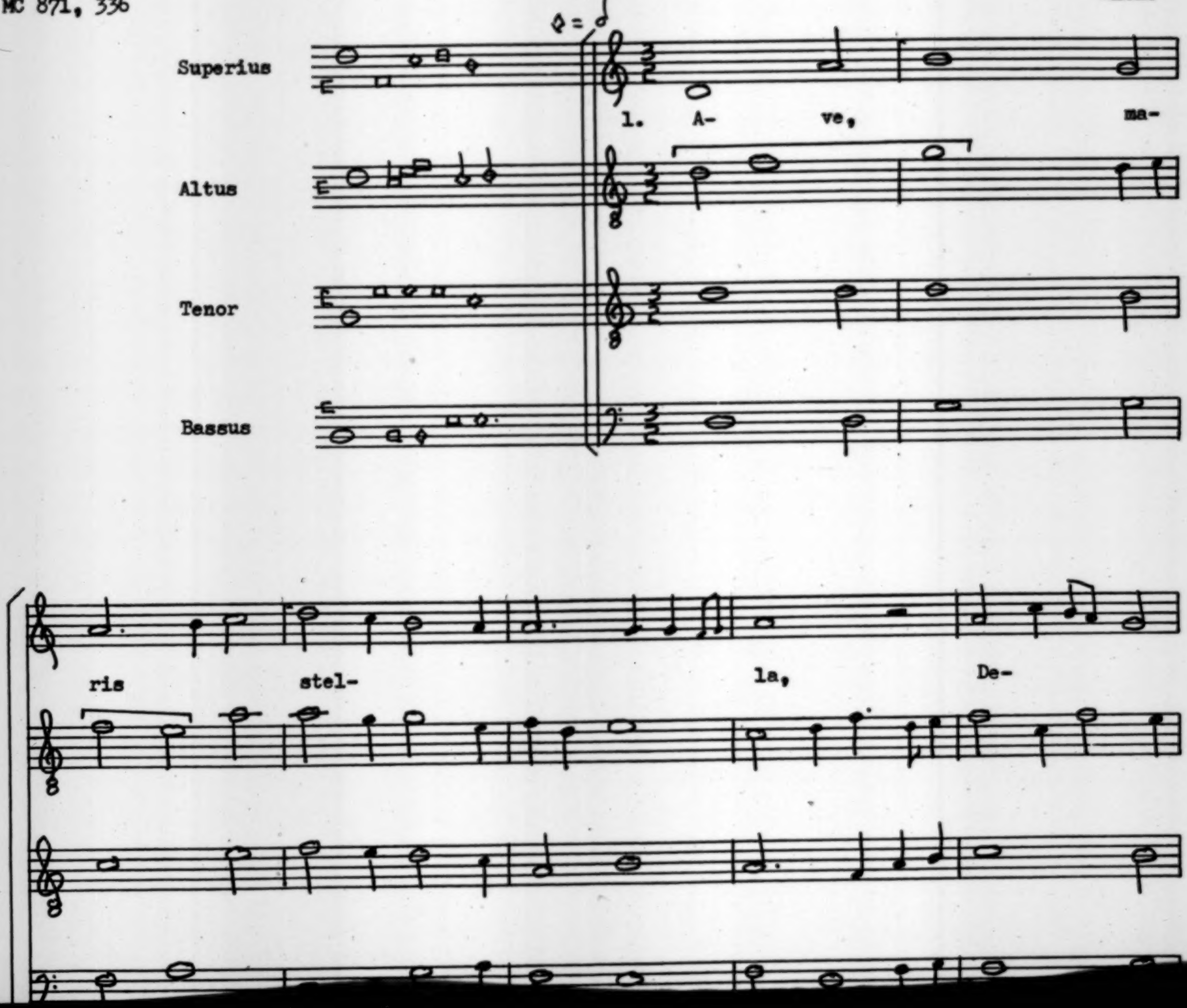

Superius
1. Te lu- cis an- te ter-
Contratenor
Tenor
1. Te lu- cis an- te ter-
mi- num, Re- rum cre- a- tor, pos- ci-
mi- num, Re- rum cre- a- tor, pos- ci-
mus, Ut so- li- ta cle- men-


mi- num, Re- rum cre- a- tor, pos- ci-
mus, Ut so- li- ta cle- men- ti-
mus, Ut so- li- ta cle- men- ti-
a Sis prae- sul ad cu- sto- di- am.
a Sis prae- sul ad cu- sto- di- am.

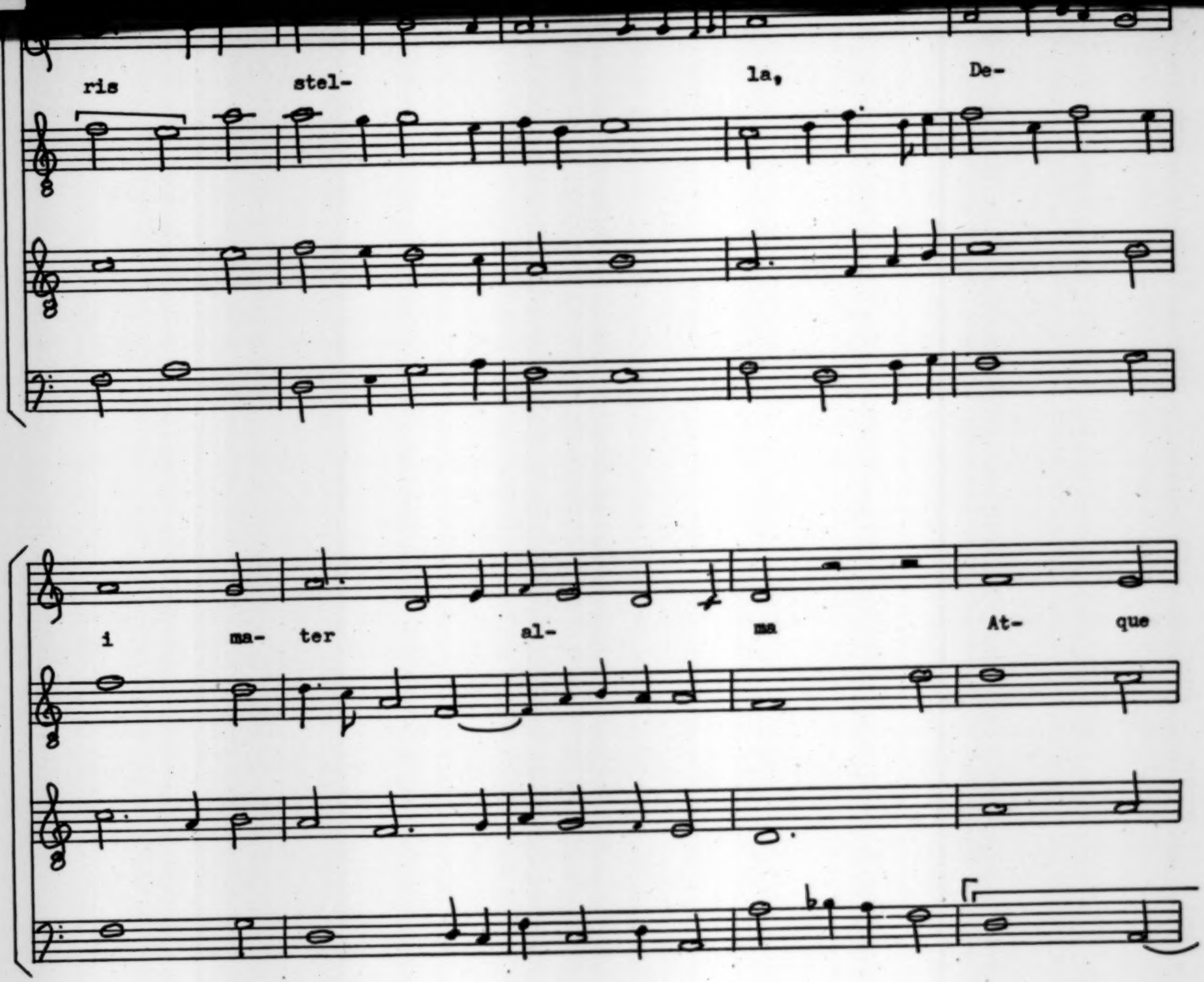
No. 18. Ave maris stella

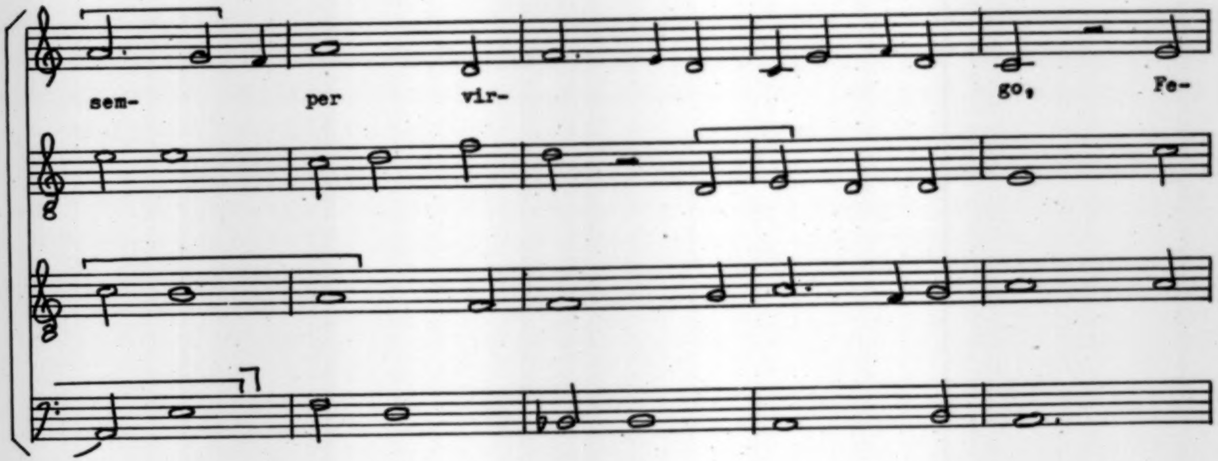
MC 871, 336

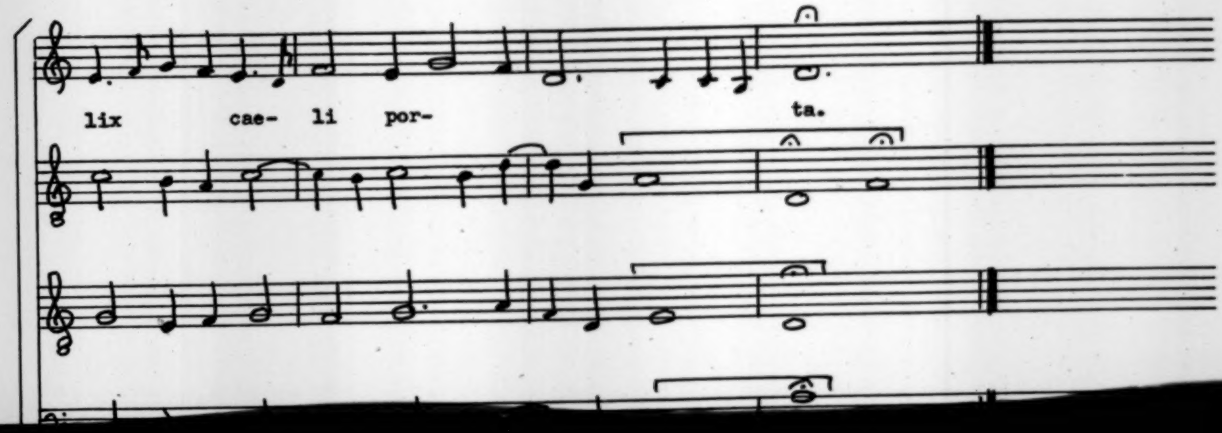
Anon.

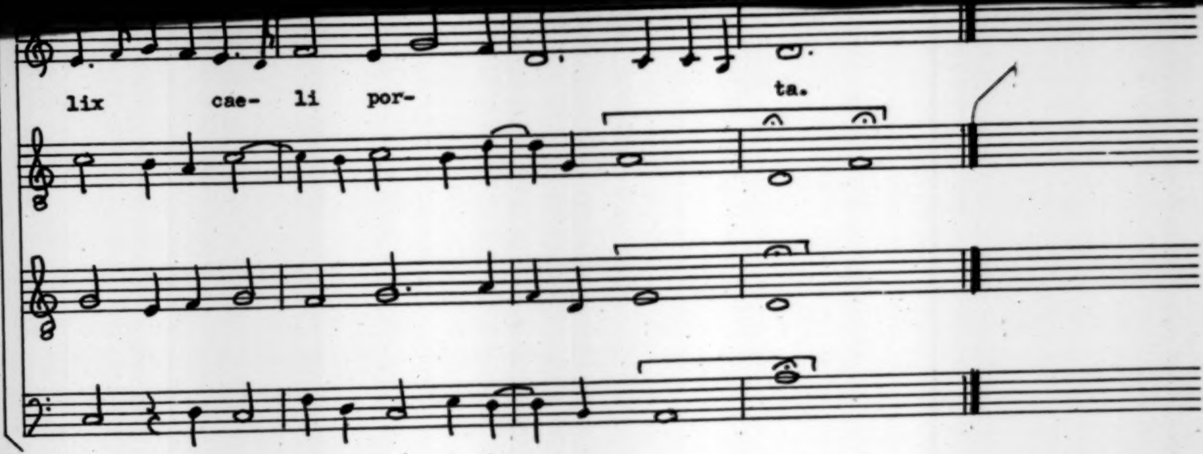


Superius
Altus
Tenor
Bassus
1. A- ve, ma-
ris stel- la, De-


ris
stel-
la,
De-
i
ma-
ter
al-
ma
At-
que


sem-
per
vir-
go,
Fe-


lix
cae-
li
por-
ta.

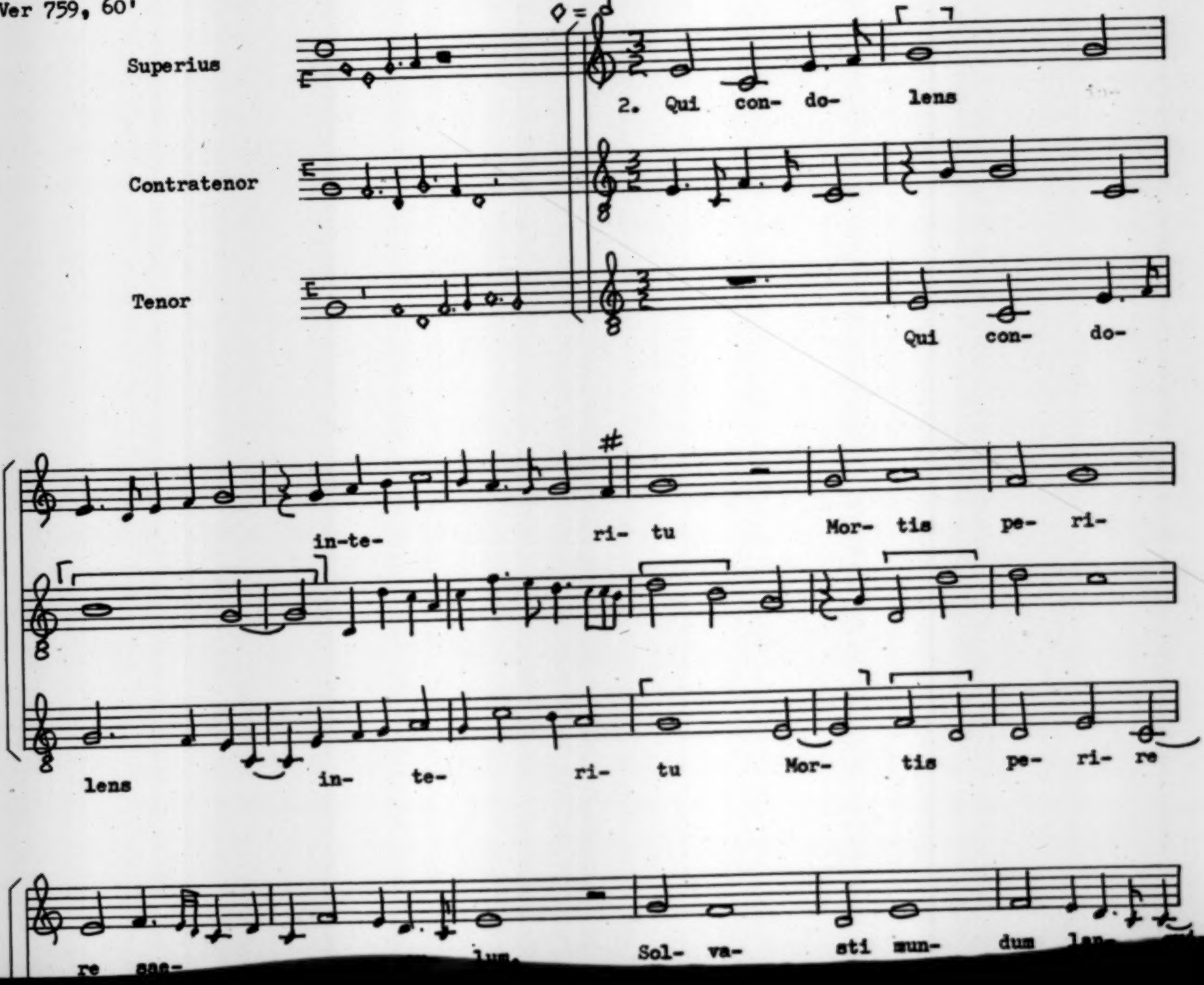


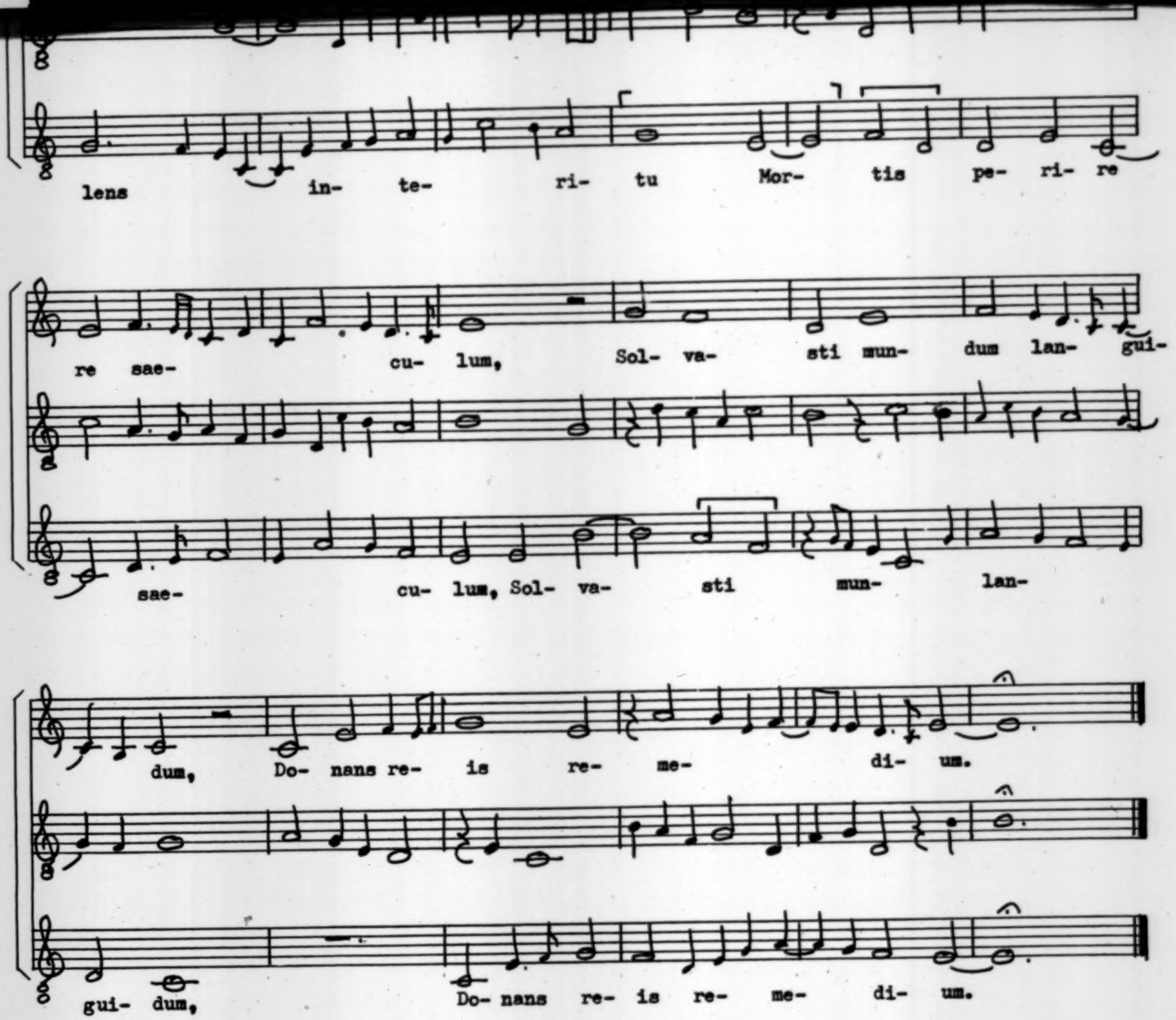
lix cae- li por- ta.

No. 19. Conditor alme siderum

Anon.

Ver 759, 60'

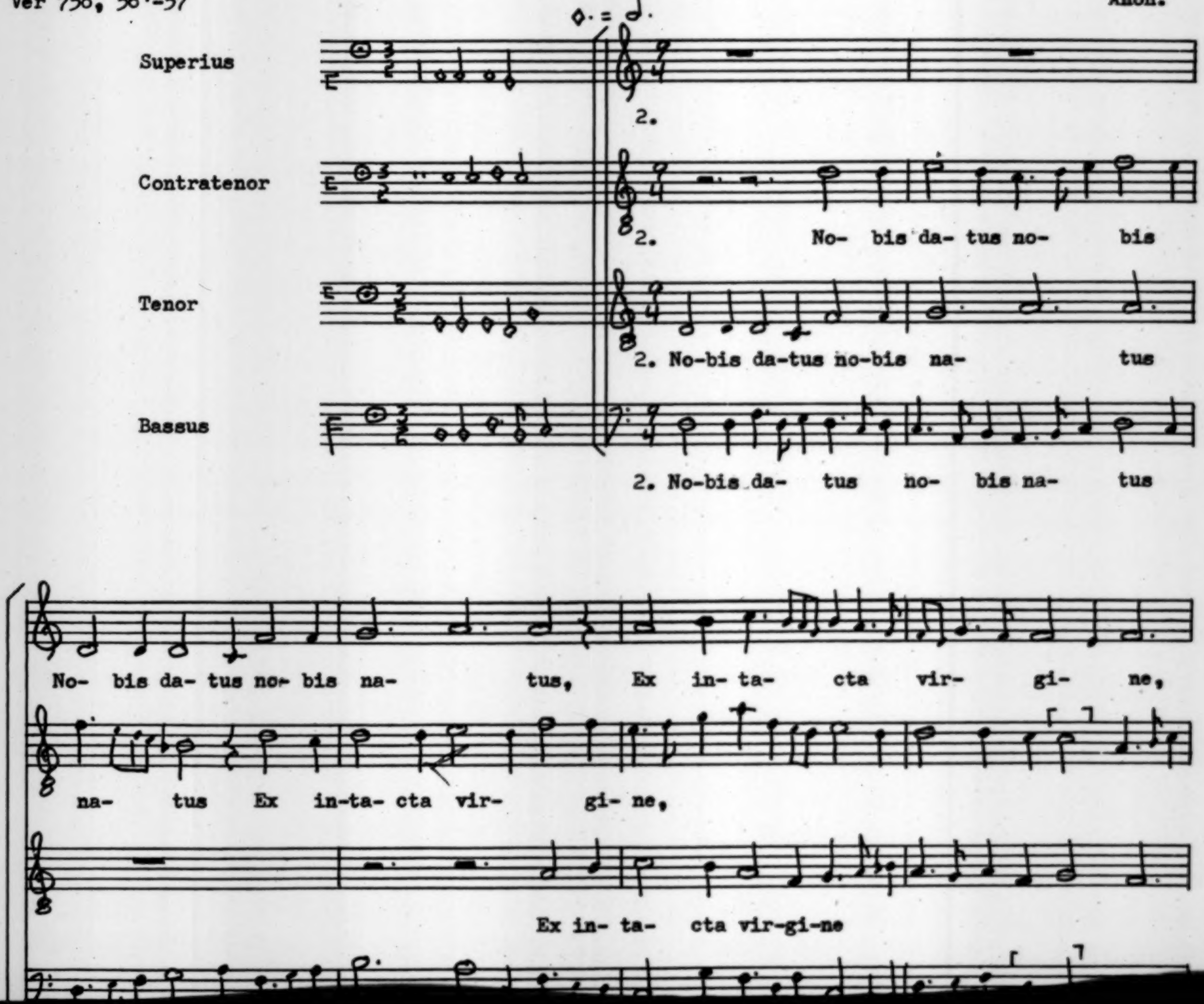

◇ = 𝅗𝅥
Superius
Contratenor
Tenor
2. Qui con- do- lens
Qui con- do-
in-te- ri- tu Mor- tis pe- ri-
lens in- te- ri- tu Mor- tis pe- ri- re
re sae- lum. Sol- va- sti mun- dum lan-

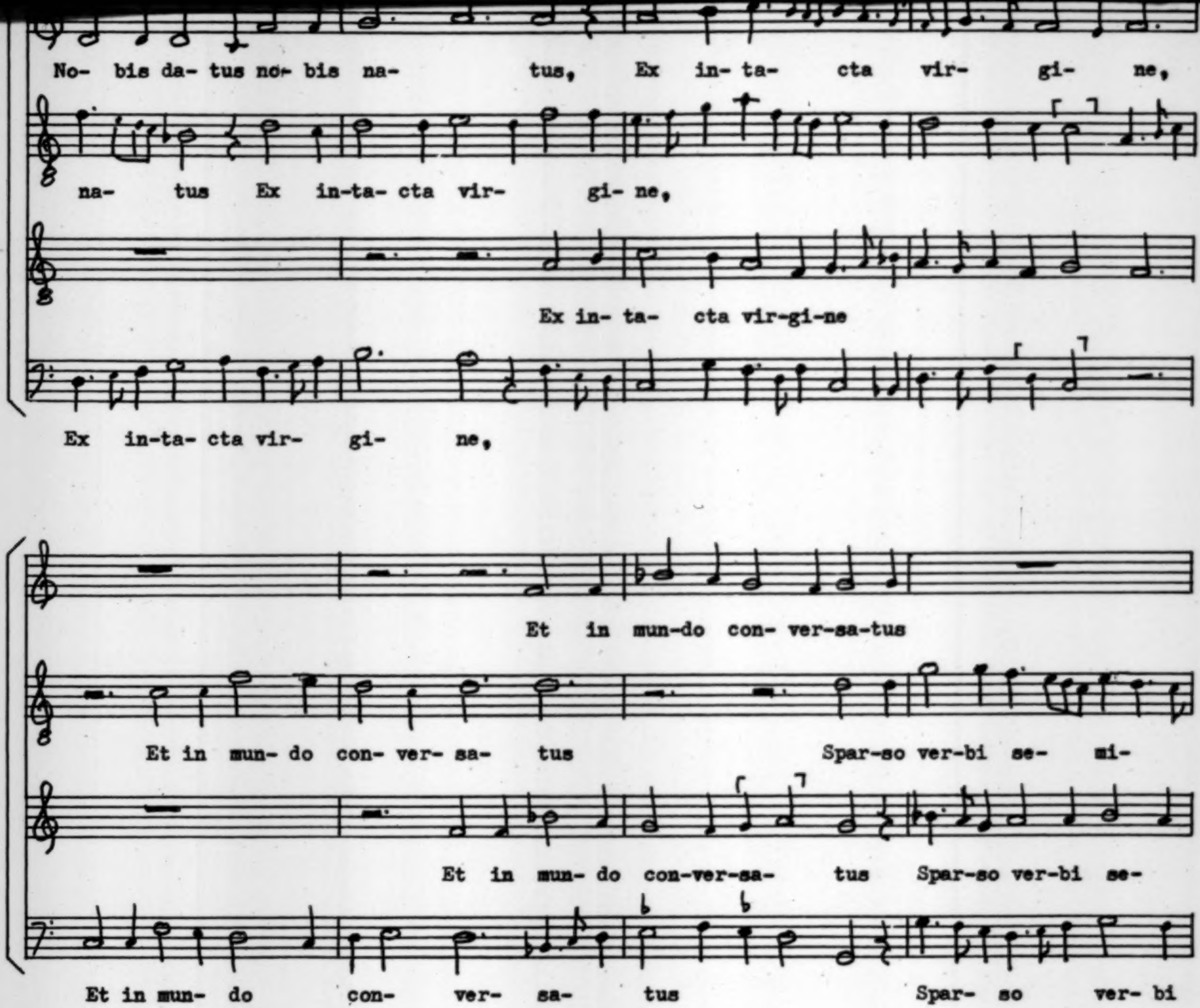

lens in- te- ri- tu Mor- tis pe- ri- re
re sae- cu- lum, Sol- va- sti mun- dum lan- gui-
sae- cu- lum, Sol- va- sti mun- lan-
dum, Do- nans re- is re- me- di- um.
gui- dum, Do- nans re- is re- me- di- um.

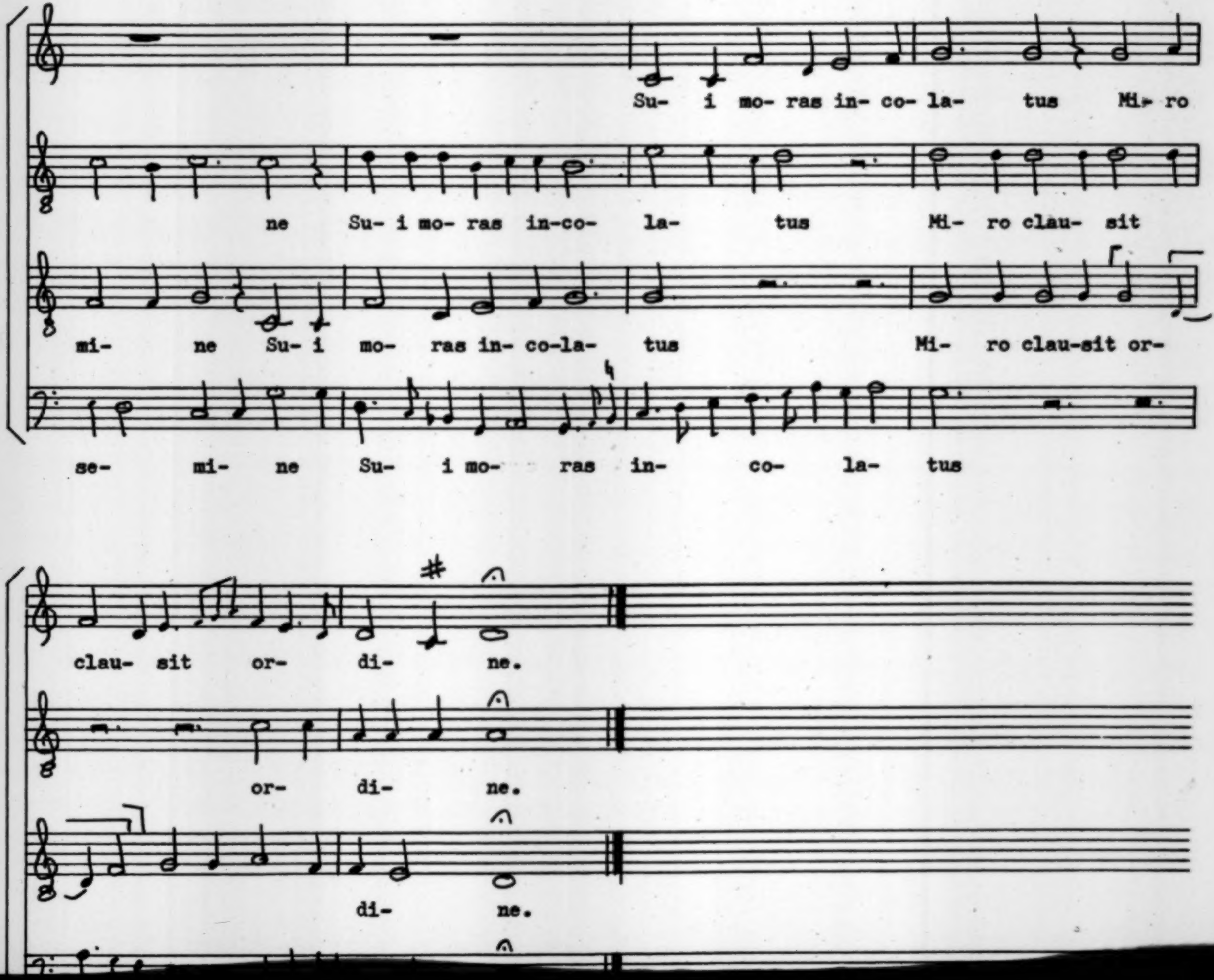
No. 20. Pange lingua

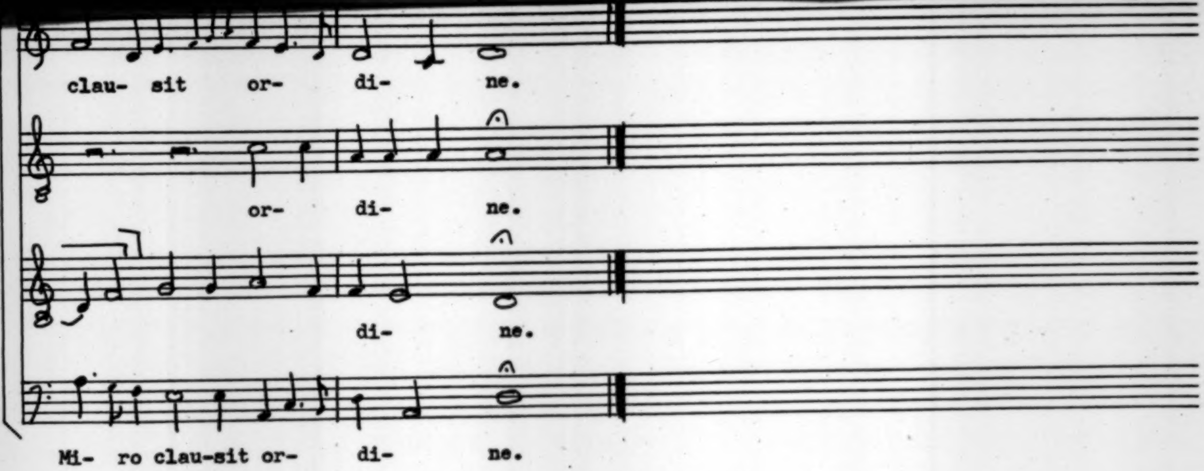
Ver 758, 56'-57

Anon.


Superius
2.
Contratenor
2. No- bis da- tus no- bis
Tenor
2. No-bis da-tus no-bis na- tus
Bassus
2. No-bis da- tus no- bis na- tus
No- bis da- tus no- bis na- tus, Ex in- ta- cta vir- gi- ne,
na- tus Ex in-ta- cta vir- gi- ne,
Ex in- ta- cta vir-gi-ne


No- bis da- tus no- bis na- tus, Ex in- ta- cta vir- gi- ne,
na- tus Ex in-ta- cta vir- gi- ne,
Ex in- ta- cta vir-gi-ne
Ex in-ta- cta vir- gi- ne,
Et in mun-do con- ver-sa-tus
Et in mun- do con- ver- sa- tus Spar-so ver-bi se- mi-
Et in mun- do con-ver-sa- tus Spar-so ver-bi se-
Et in mun- do con- ver- sa- tus Spar- so ver- bi

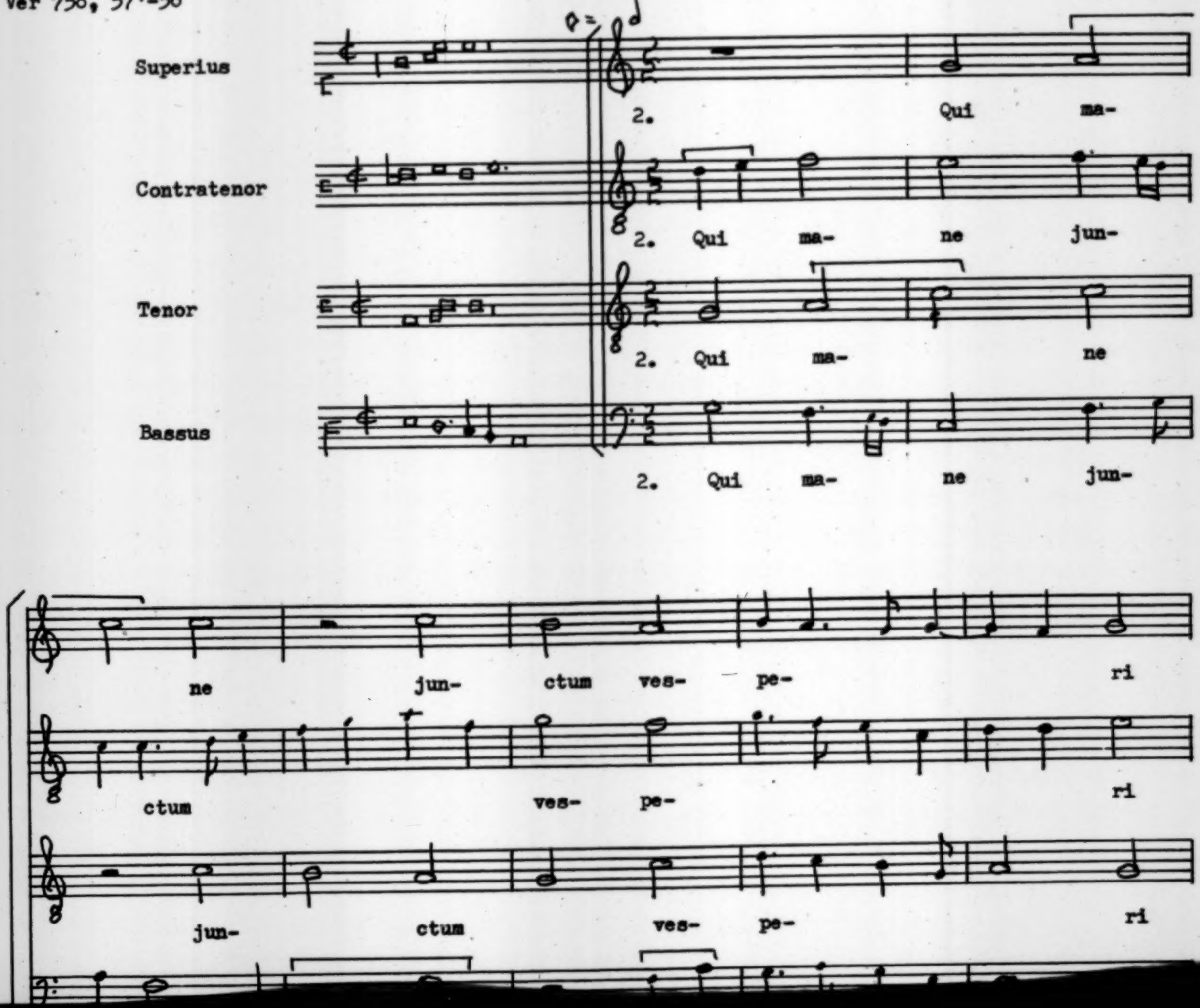

Su- i mo- ras in- co- la- tus Mi- ro
ne Su- i mo- ras in-co- la- tus Mi- ro clau- sit
mi- ne Su- i mo- ras in- co-la- tus Mi- ro clau-sit or-
se- mi- ne Su- i mo- ras in- co- la- tus
clau- sit or- di- ne.
or- di- ne.
di- ne.

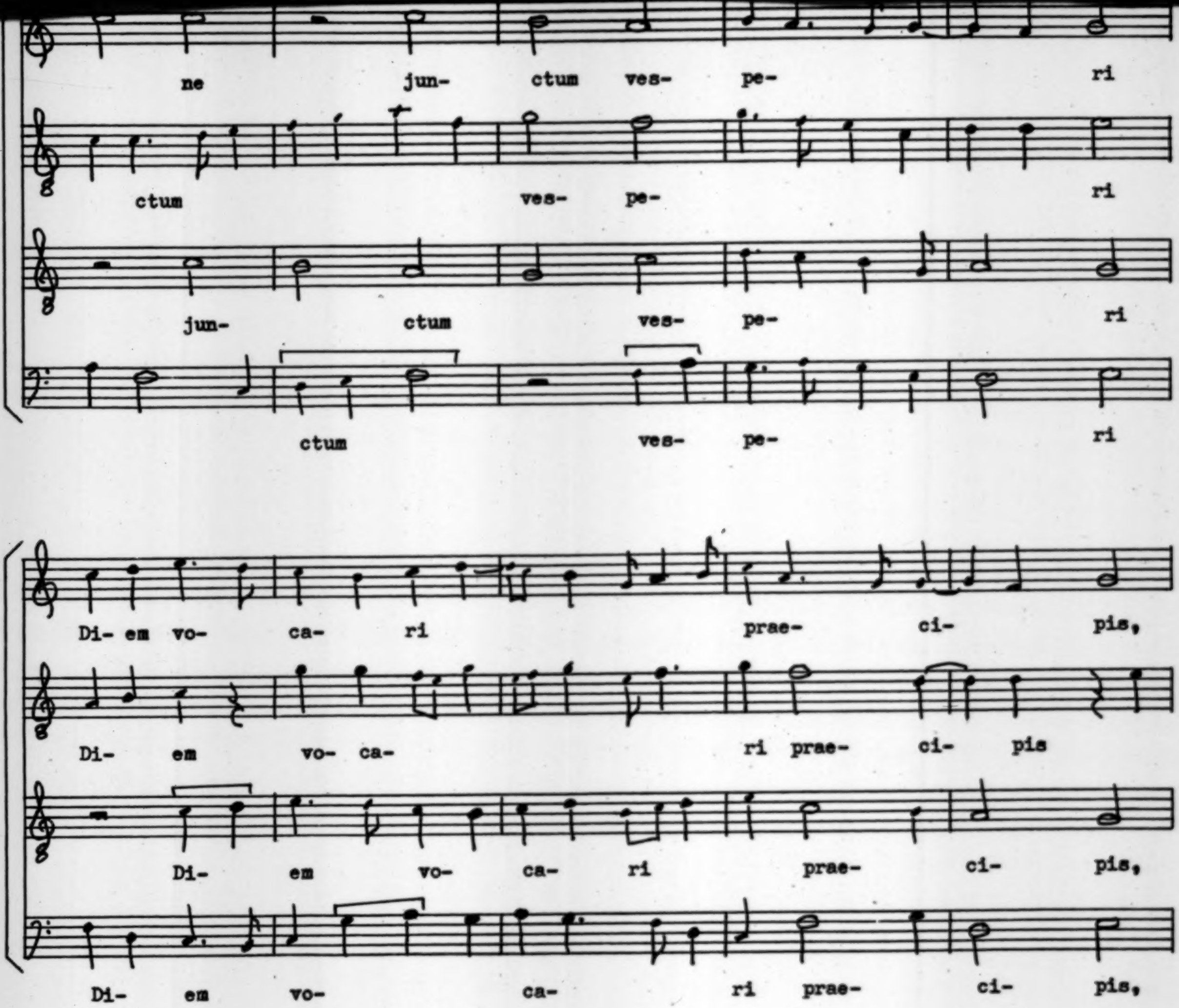

clau- sit or- di- ne.
or- di- ne.
di- ne.
Mi- ro clau-sit or- di- ne.

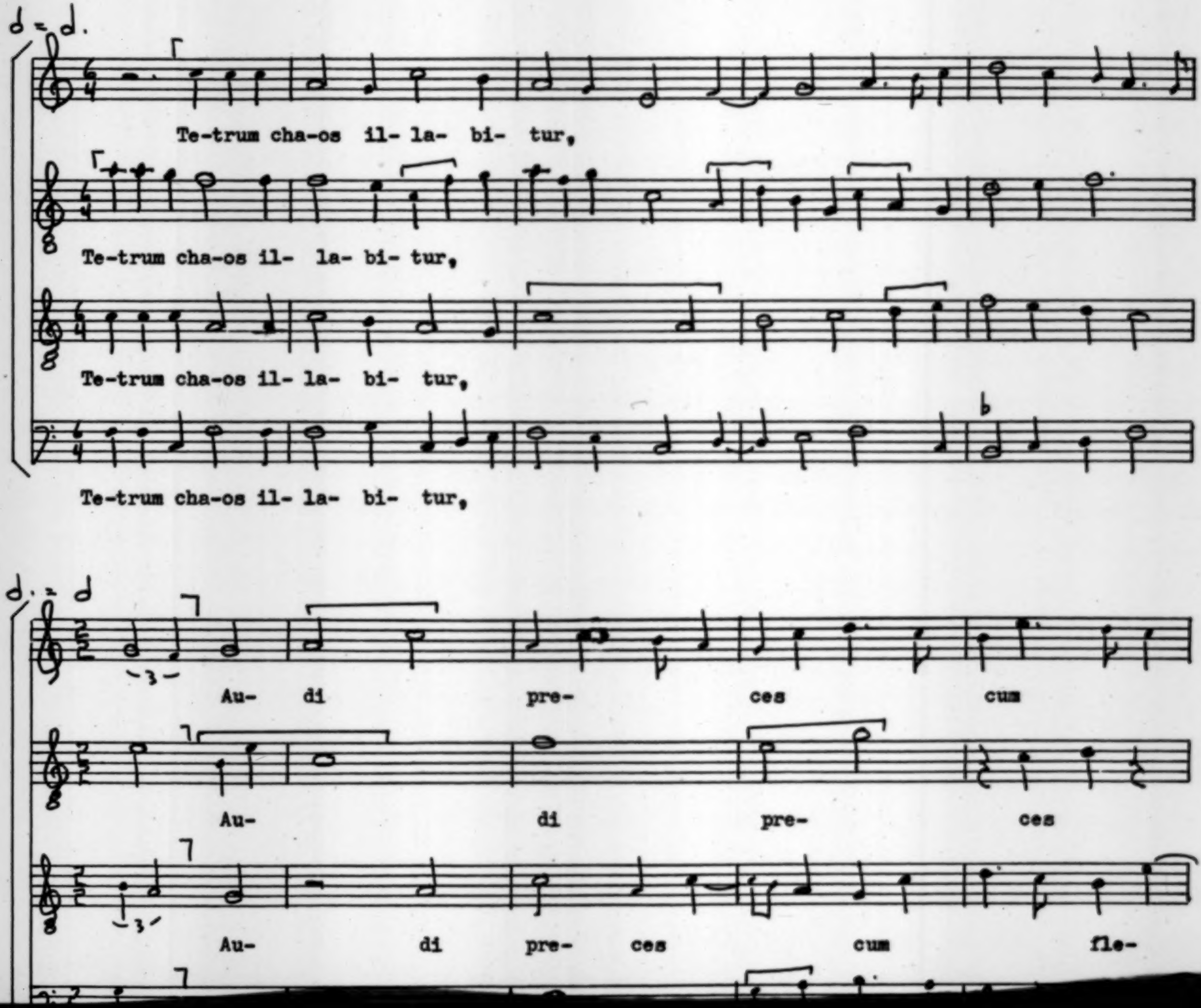
No. 21. Lucis creator optime

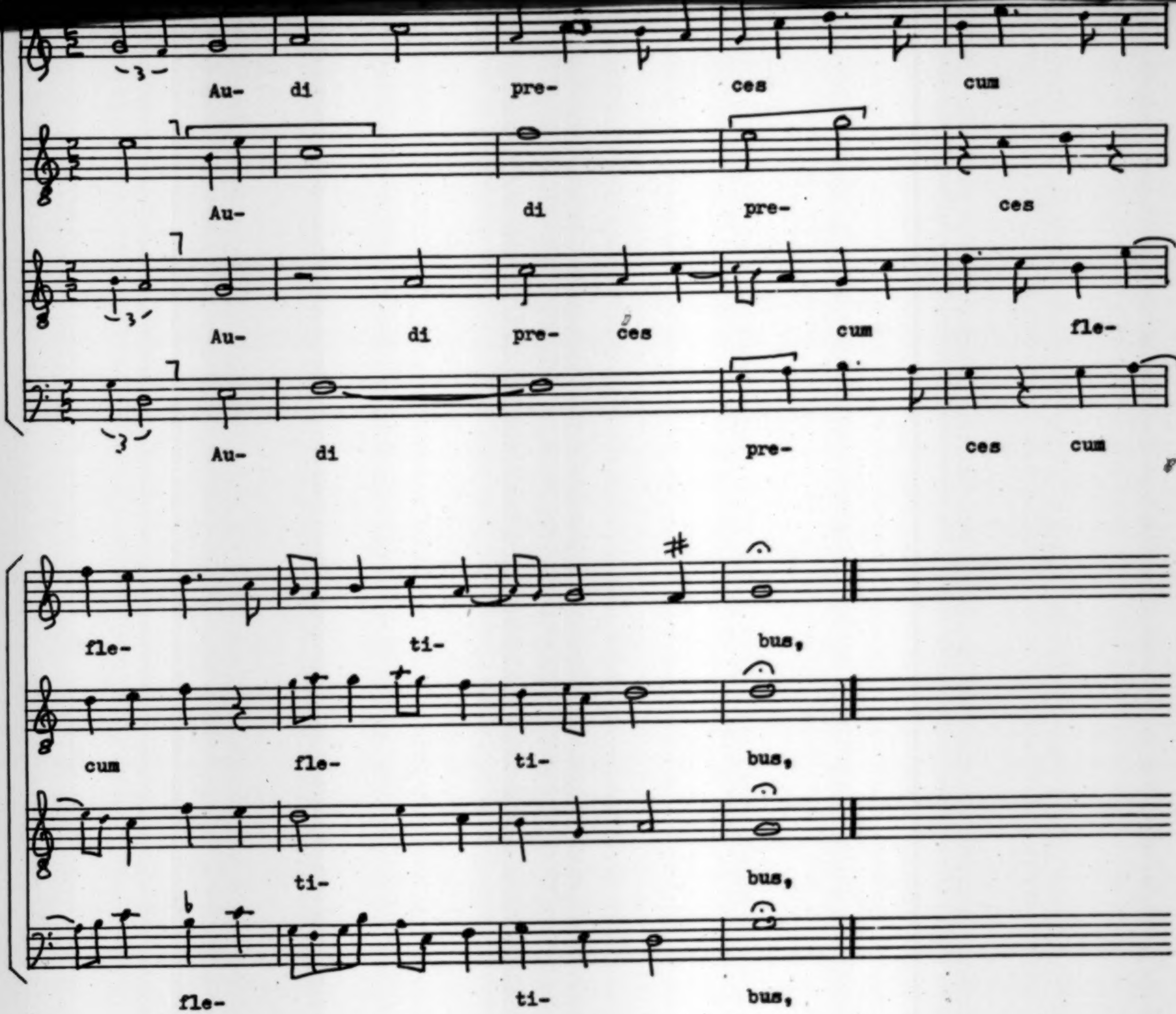
Ver 758, 57'-58

Anon.


Superius
Contratenor
Tenor
Bassus
2. Qui ma- ne jun- ctum ves- pe- ri
2. Qui ma- ne jun- ctum ves- pe- ri
2. Qui ma- ne jun- ctum ves- pe- ri
2. Qui ma- ne jun-


ne jun- ctum ves- pe- ri
ctum ves- pe- ri
jun- ctum ves- pe- ri
ctum ves- pe- ri
Di- em vo- ca- ri prae- ci- pis,
Di- em vo- ca- ri prae- ci- pis
Di- em vo- ca- ri prae- ci- pis,
Di- em vo- ca- ri prae- ci- pis,

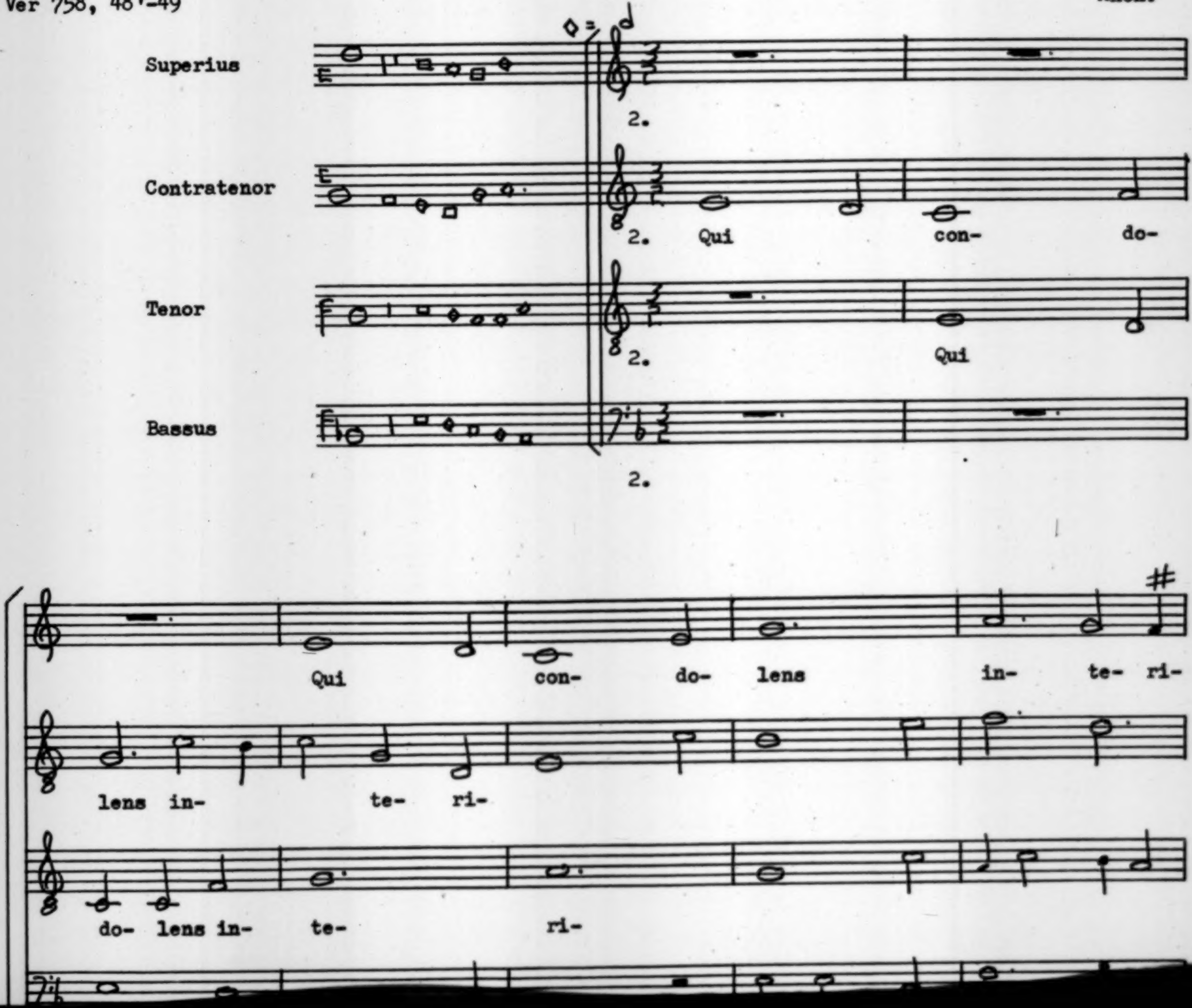

Te-trum cha-os il- la- bi- tur,
Te-trum cha-os il- la- bi- tur,
Te-trum cha-os il- la- bi- tur,
Te-trum cha-os il- la- bi- tur,
Au- di pre- ces cum
Au- di pre- ces
Au- di pre- ces cum fle-

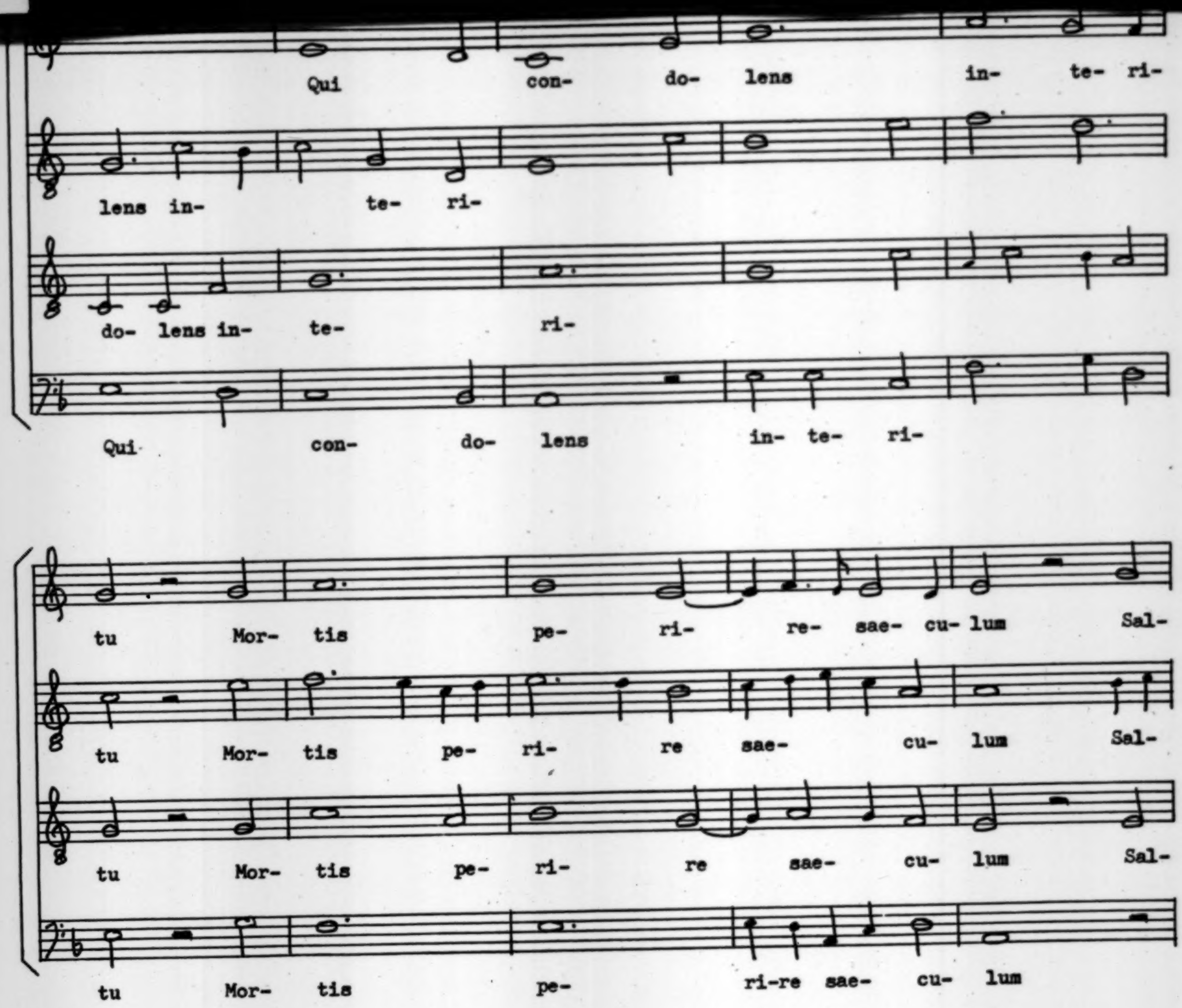

Au- di pre- ces cum
Au- di pre- ces
Au- di pre- ces cum fle-
Au- di pre- ces cum
fle- ti- bus,
cum fle- ti- bus,
ti- bus,
fle- ti- bus,

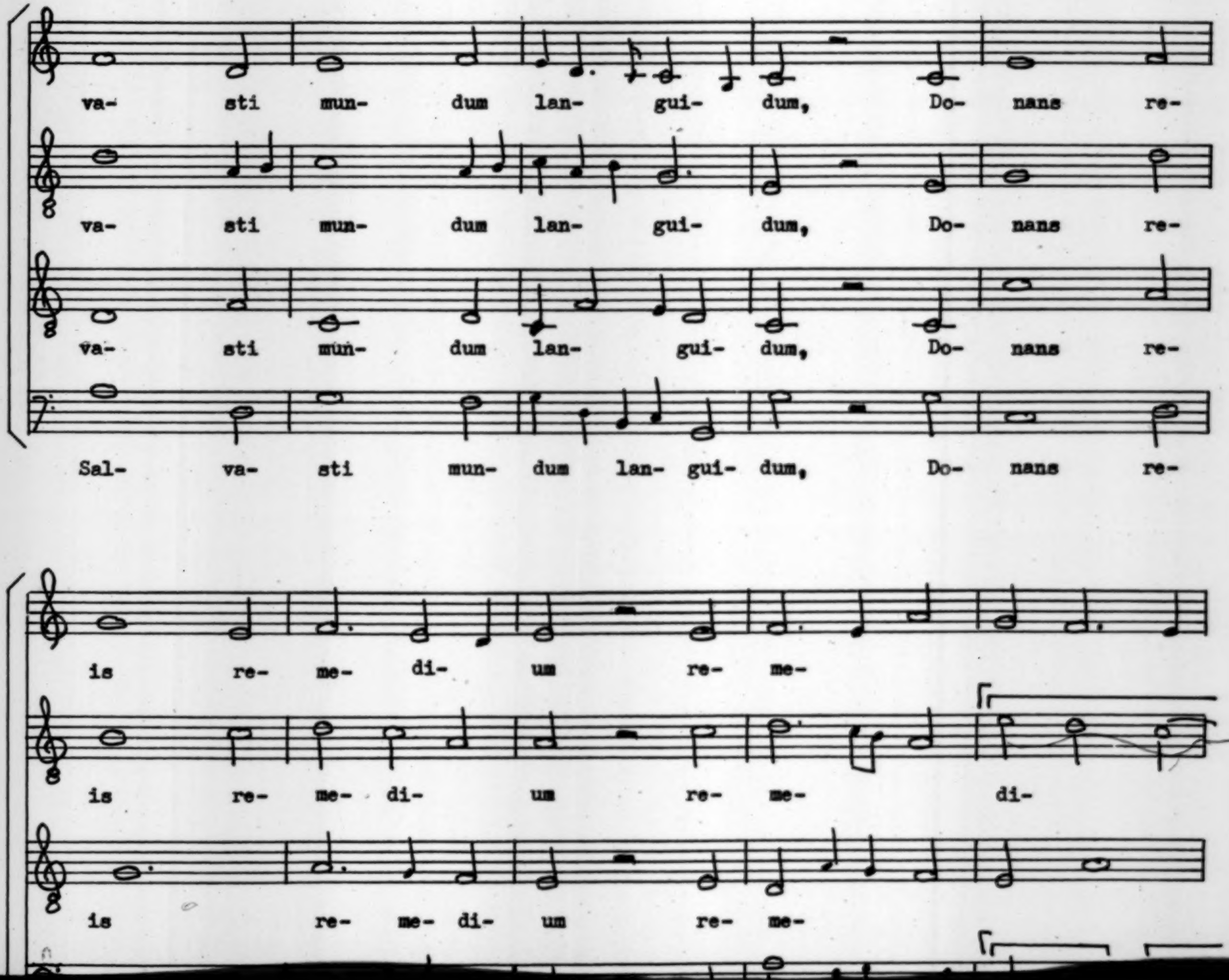
No. 22. Conditor alme siderum

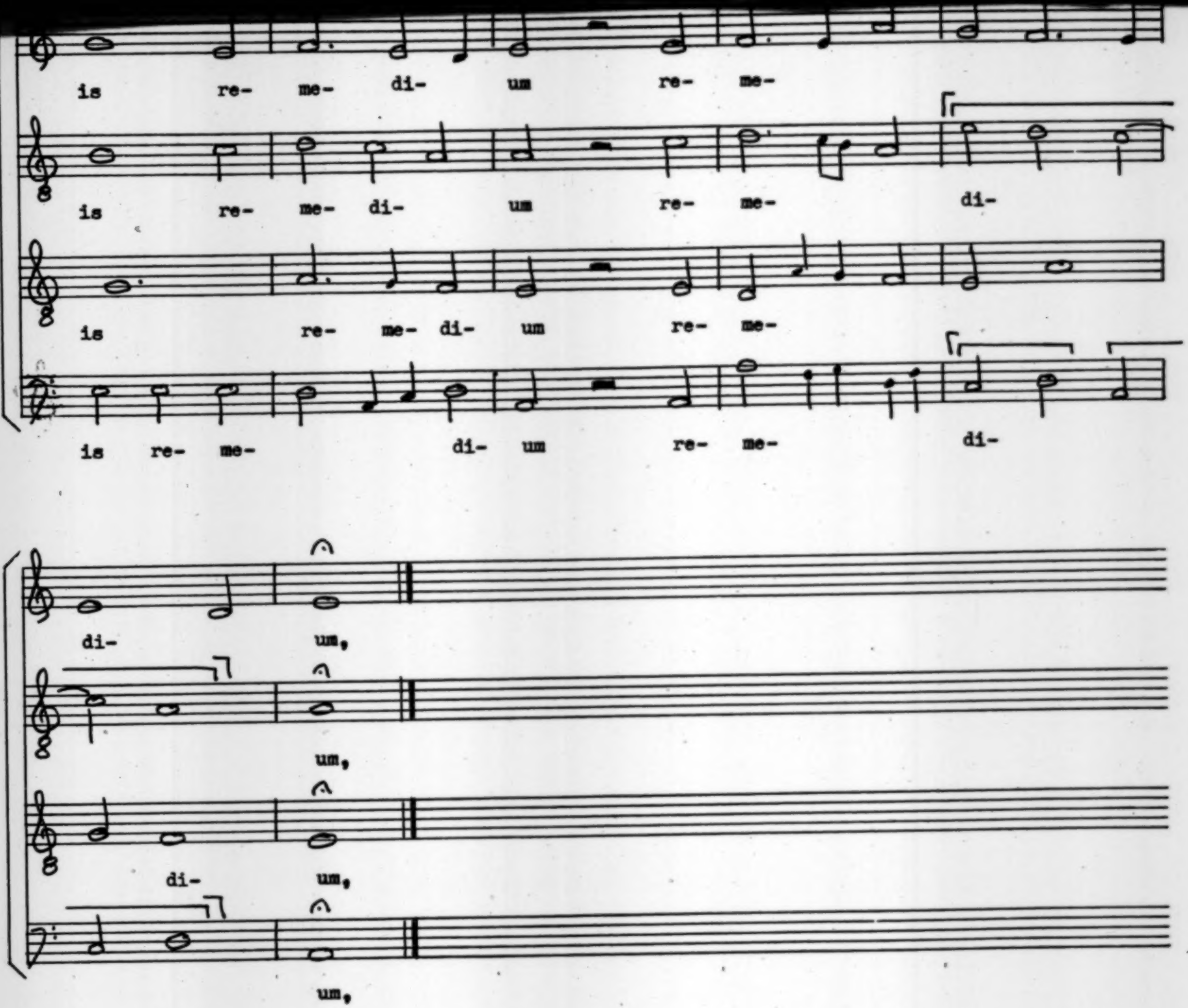
Ver 758, 48'-49

Anon.


Superius
Contratenor
Tenor
Bassus
2.
2. Qui con- do-
2. Qui
2.
Qui con- do- lens in- te- ri-
lens in- te- ri-
do- lens in- te- ri-


Qui con- do- lens in- te- ri-
lens in- te- ri-
do- lens in- te- ri-
Qui con- do- lens in- te- ri-
tu Mor- tis pe- ri- re- sae- cu- lum Sal-
tu Mor- tis pe- ri- re sae- cu- lum Sal-
tu Mor- tis pe- ri- re sae- cu- lum Sal-
tu Mor- tis pe- ri-re sae- cu- lum

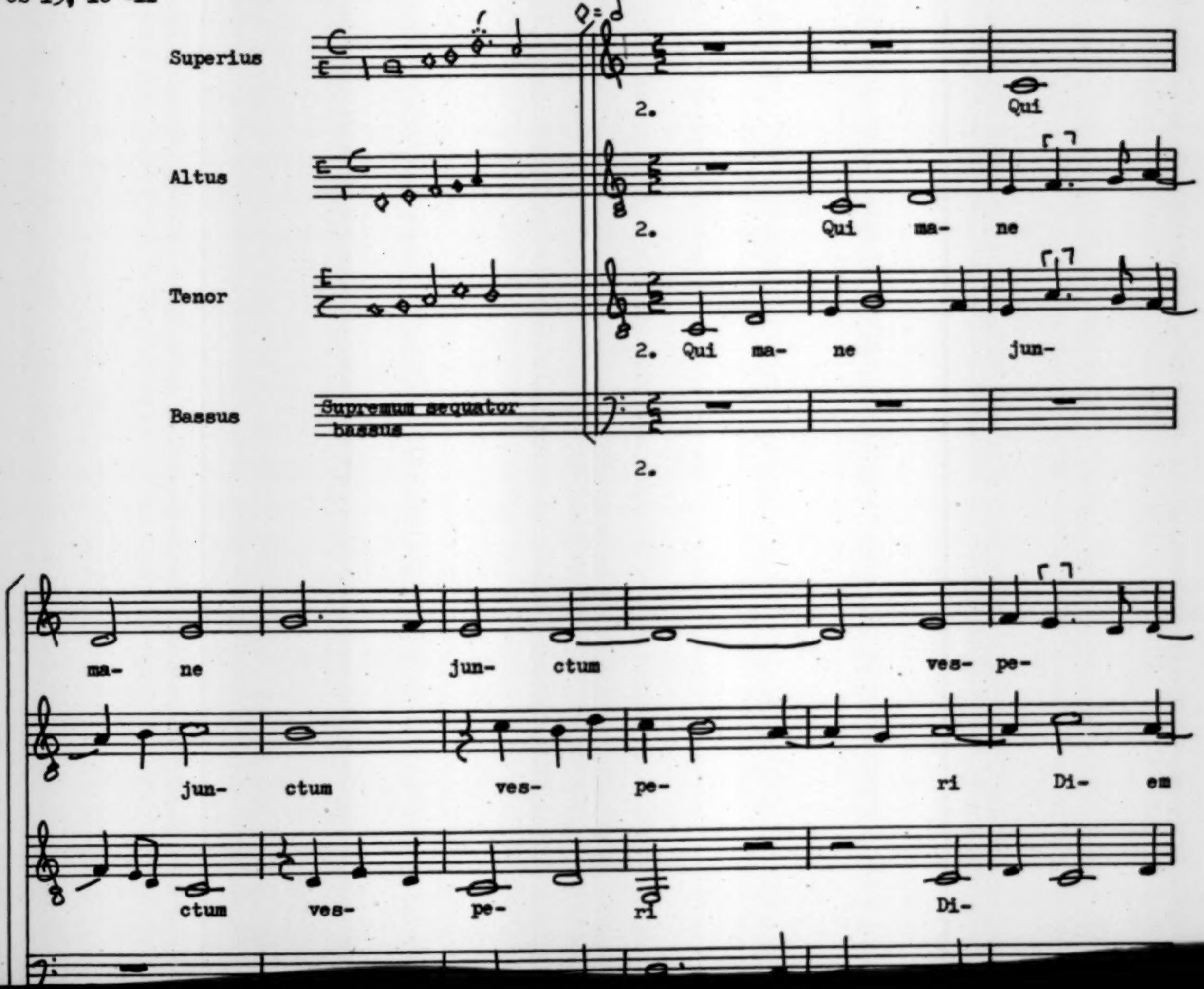

va- sti mun- dum lan- gui- dum, Do- nans re-
va- sti mun- dum lan- gui- dum, Do- nans re-
va- sti mun- dum lan- gui- dum, Do- nans re-
Sal- va- sti mun- dum lan- gui- dum, Do- nans re-
is re- me- di- um re- me-
is re- me- di- um re- me- di-
is re- me- di- um re- me-

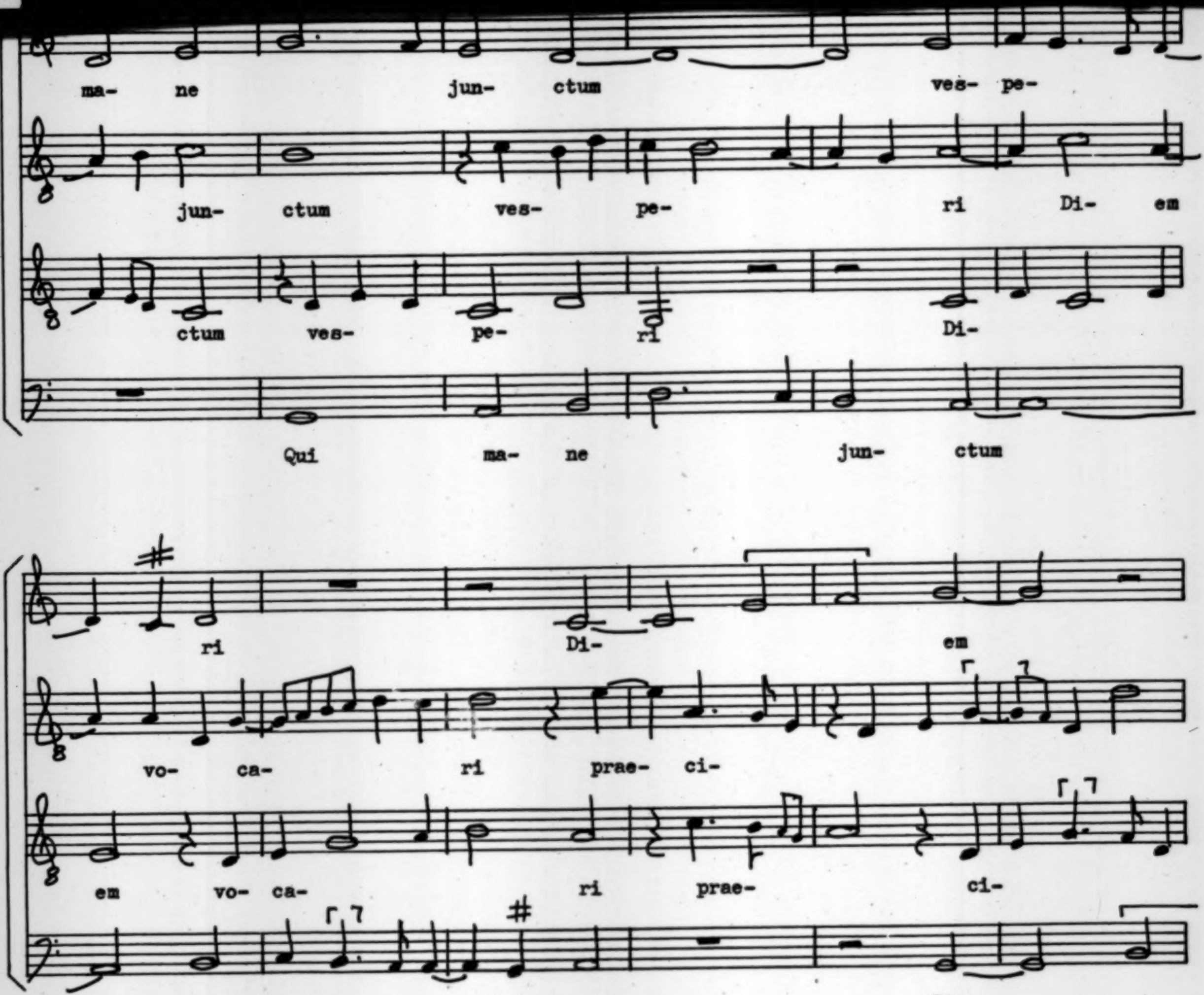

is re- me- di- um re- me-
is re- me- di- um re- me- di-
is re- me- di- um re- me-
is re- me- di- um re- me- di-
di- um,
um,
di- um,
um,

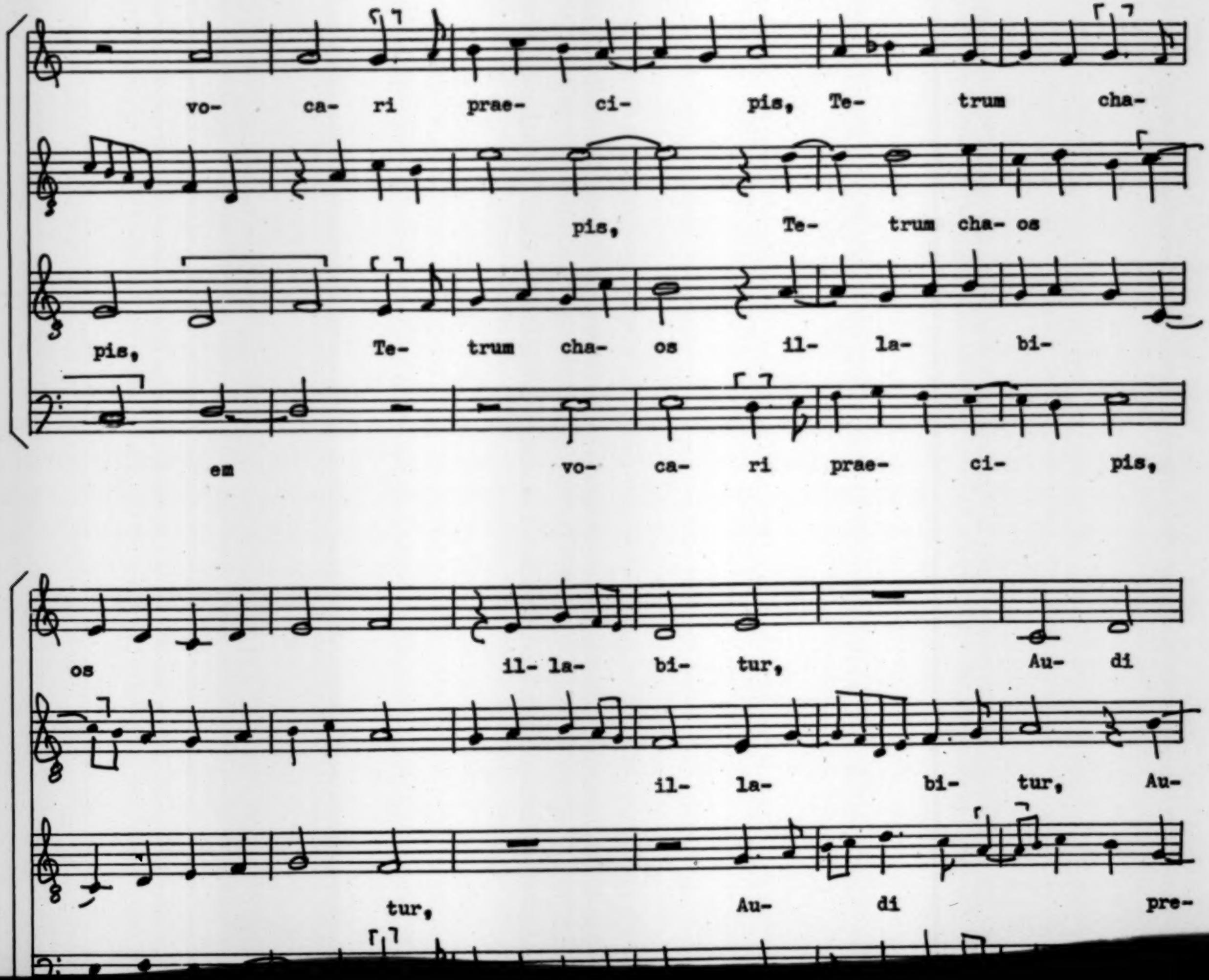
No. 23. Lucis creator optime

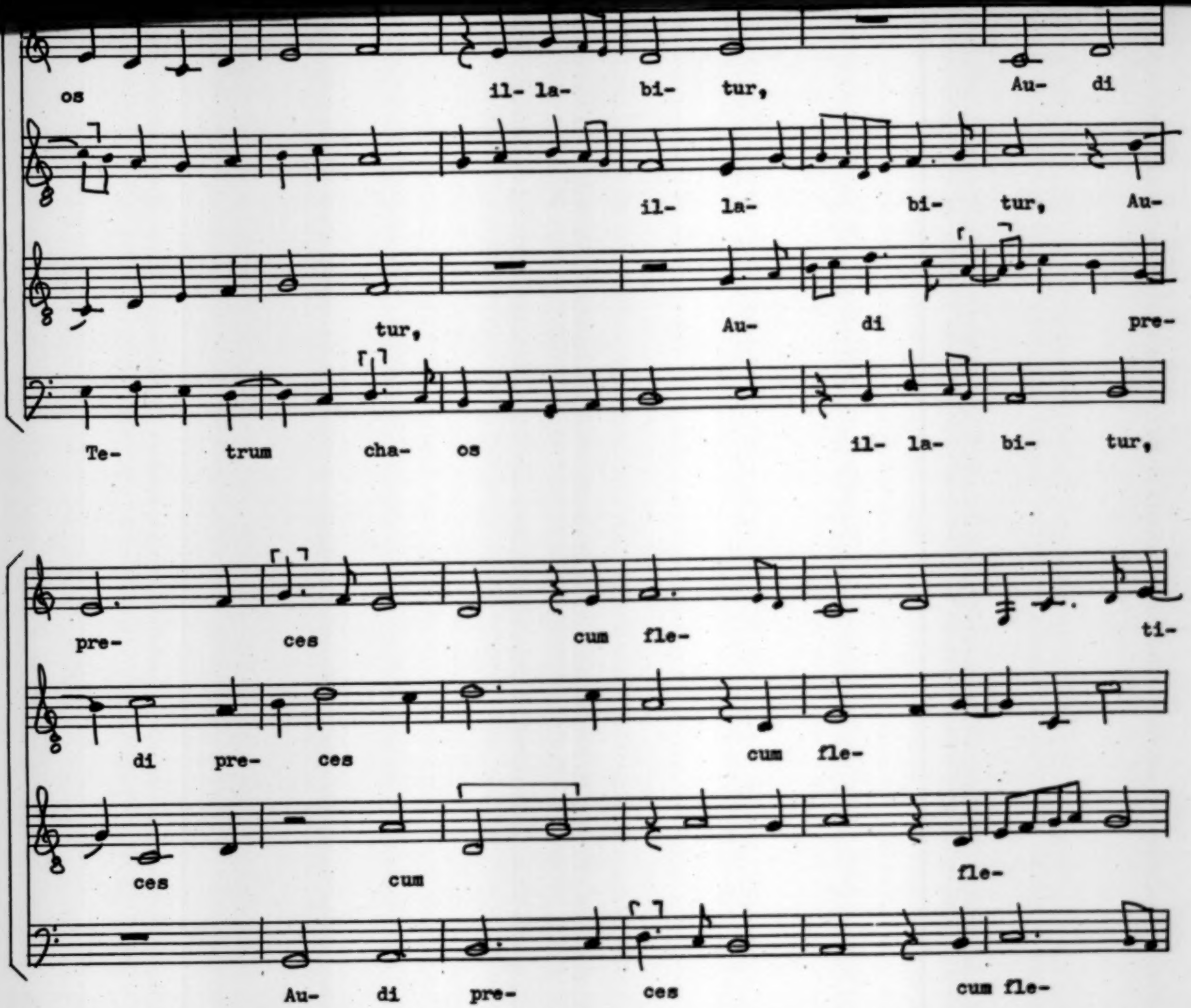
CS 15, 10'-11

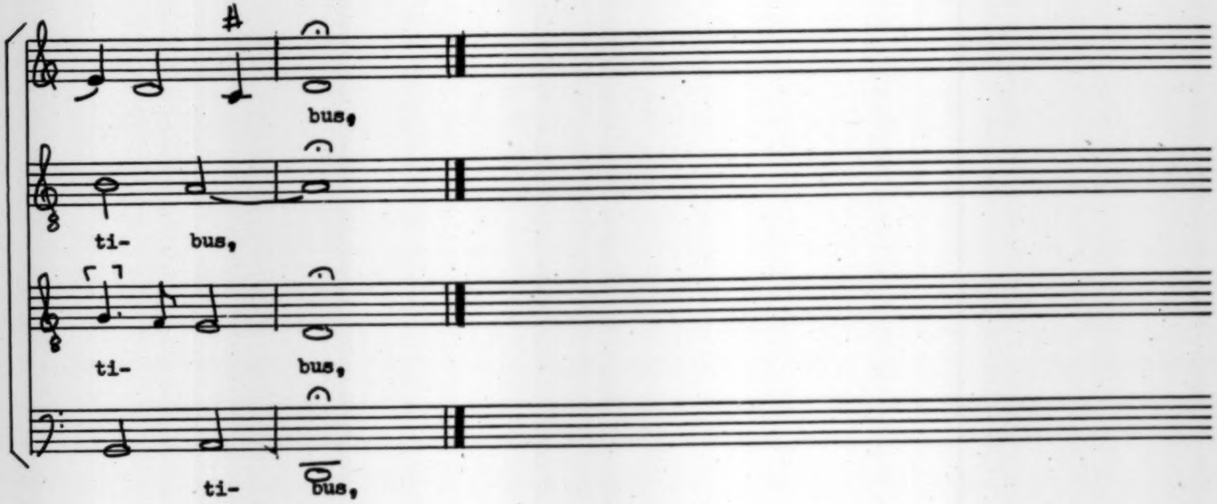
de Orto


Superius
Altus
Tenor
Bassus
Supremum sequator bassus
2.
Qui
2. Qui ma- ne
2. Qui ma- ne jun-
2.
ma- ne jun- ctum ves- pe-
jun- ctum ves- pe- ri Di- em
ctum ves- pe- ri Di-


ma- ne jun- ctum ves- pe-
jun- ctum ves- pe- ri Di- em
ctum ves- pe- ri Di-
Qui ma- ne jun- ctum
ri Di- em
vo- ca- ri prae- ci-
em vo- ca- ri prae- ci-
ves- pe- ri Di-


vo- ca- ri prae- ci- pis, Te- trum cha-
pis, Te- trum cha- os
pis, Te- trum cha- os il- la- bi-
em vo- ca- ri prae- ci- pis,
os il- la- bi- tur, Au- di
il- la- bi- tur, Au-
tur, Au- di pre-

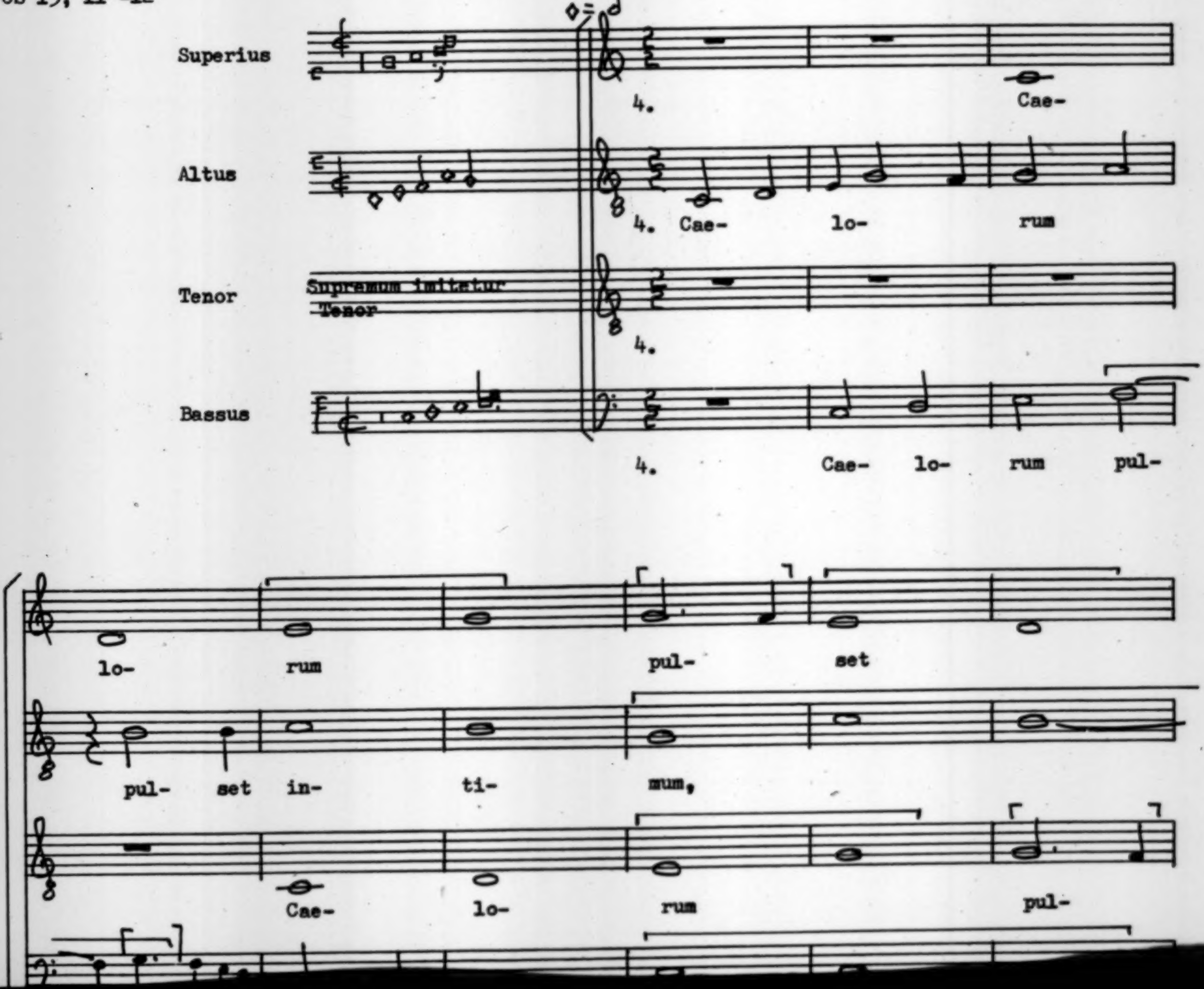

os il- la- bi- tur, Au- di
il- la- bi- tur, Au-
tur, Au- di pre-
Te- trum cha- os il- la- bi- tur,
pre- ces cum fle- ti-
di pre- ces cum fle-
ces cum fle-
Au- di pre- ces cum fle-

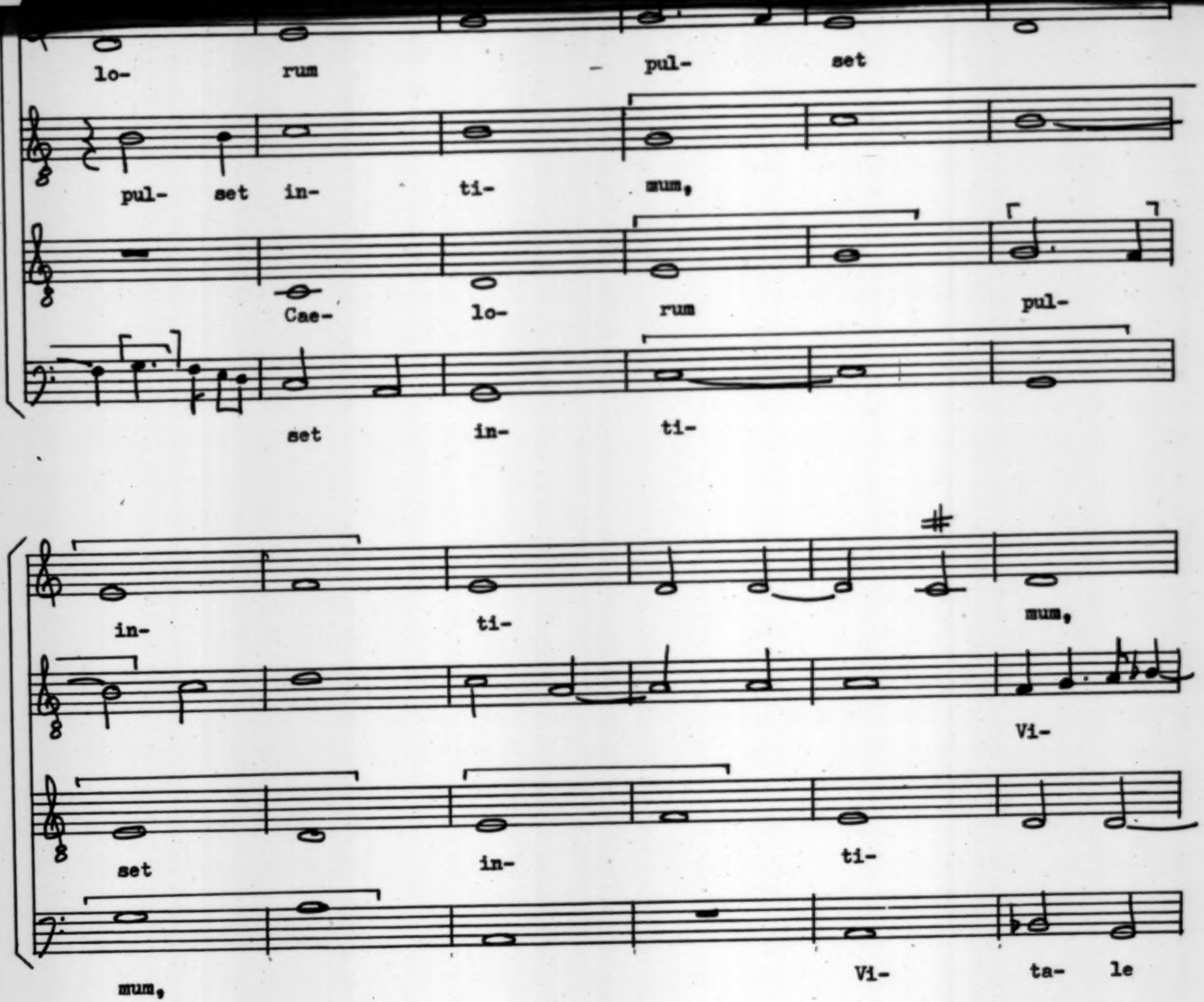

bus,
ti- bus,
ti- bus,
ti- bus,

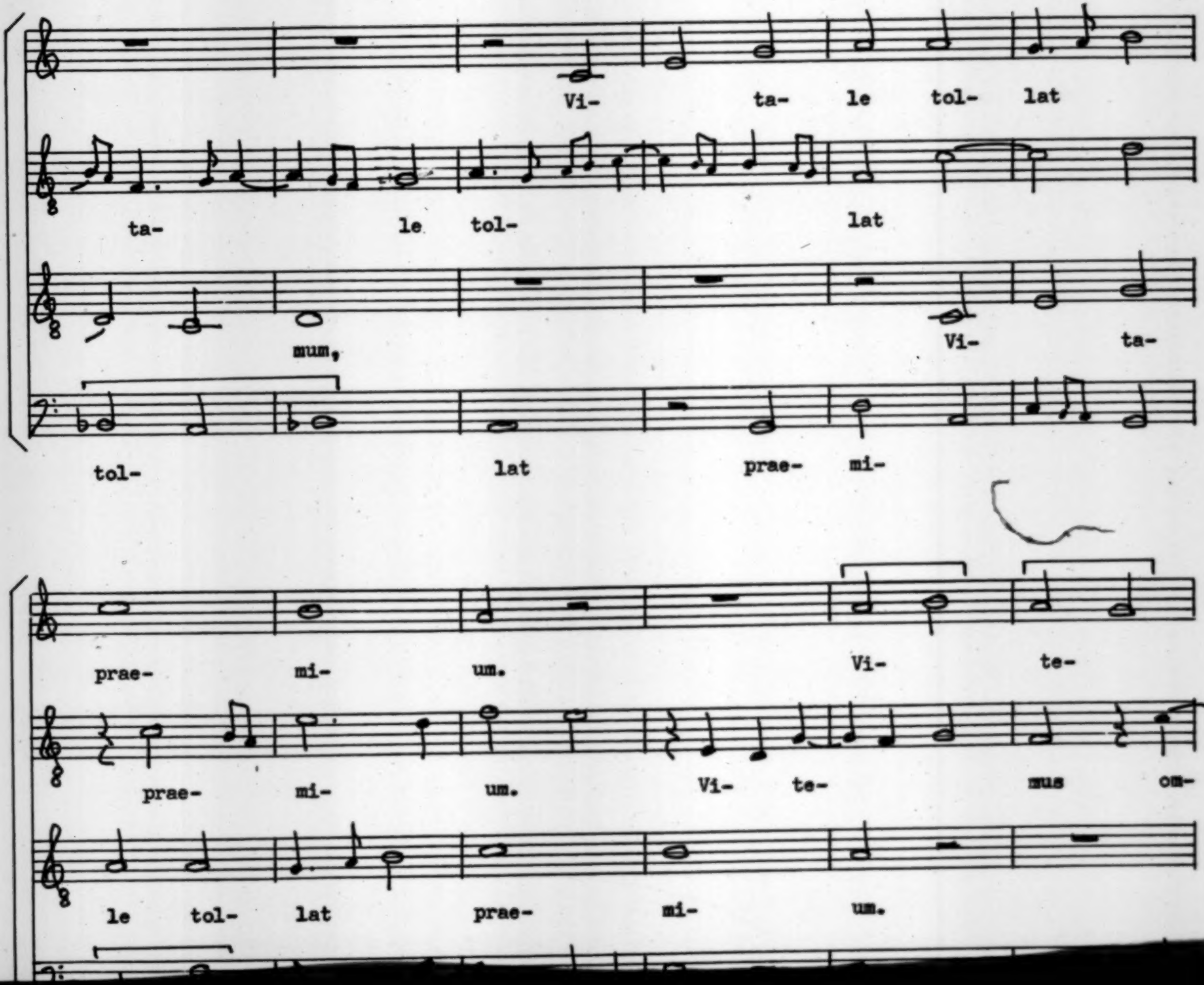
No. 24. Lucis creator optime

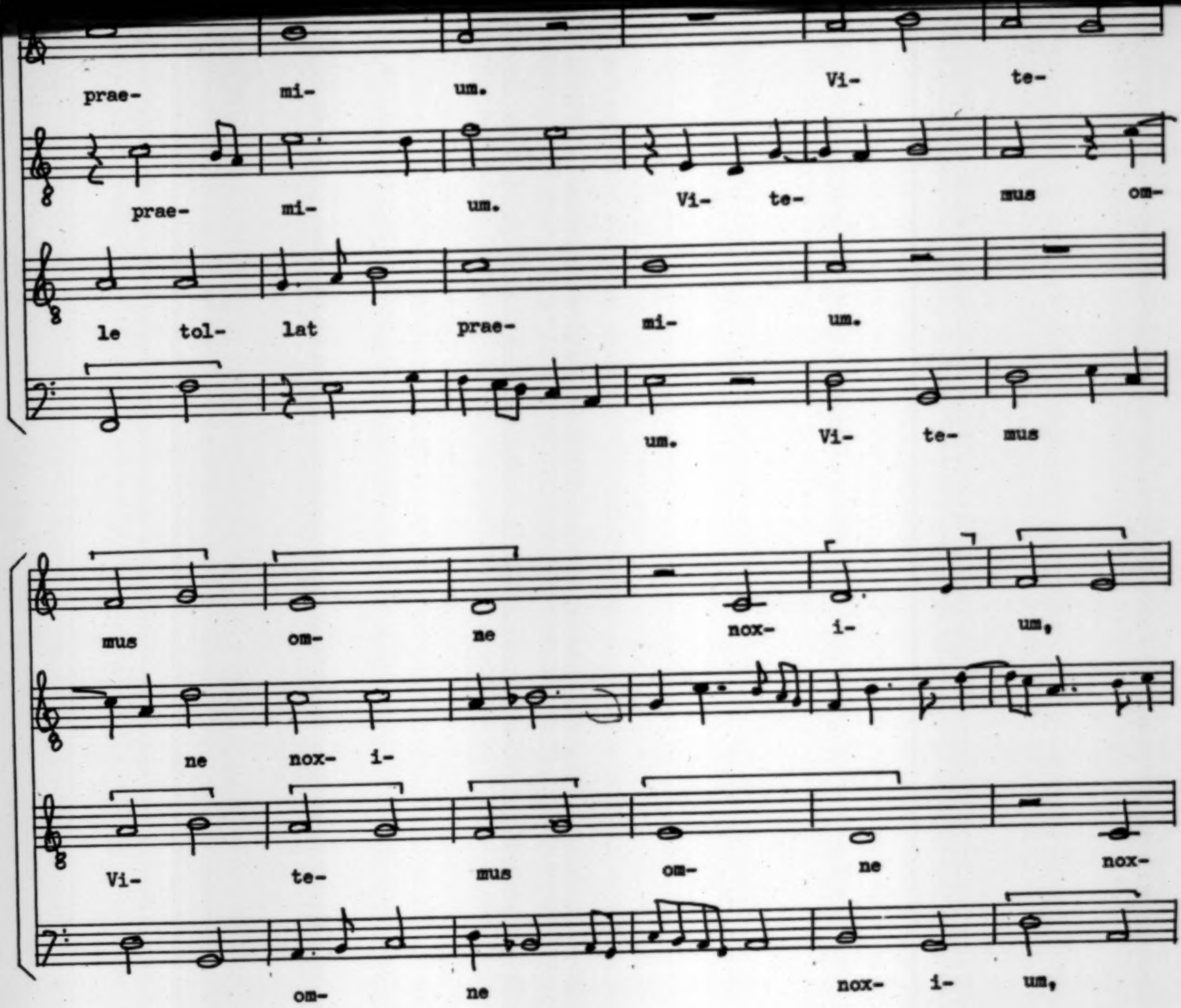
CS 15, 11'-12

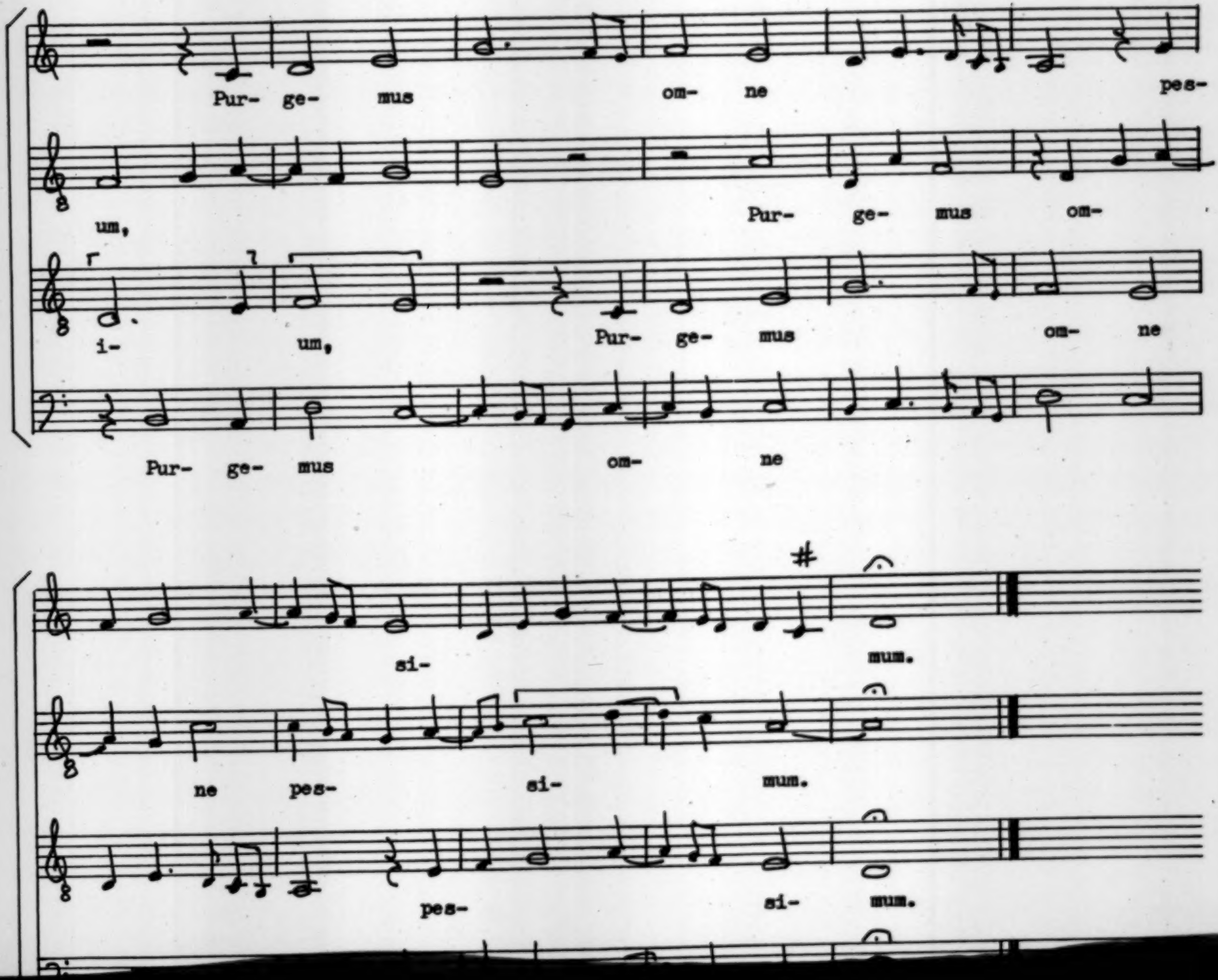
de Orto

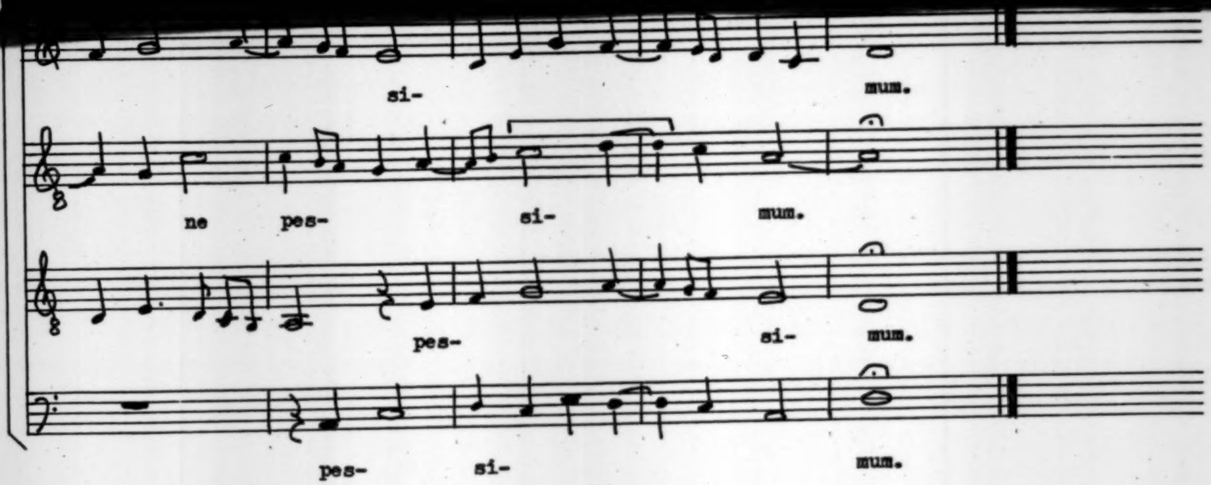

Superius
Altus
Tenor
Bassus
Supremum imitatur Tenor
4.
Cae-
4. Cae- lo- rum
4.
4. Cae- lo- rum pul-
lo- rum pul- set
pul- set in- ti- mum,
Cae- lo- rum pul-


lo- rum - pul- set
pul- set in- ti- mum,
Cae- lo- rum pul-
set in- ti-
in- ti- mum,
Vi-
set in- ti-
mum, Vi- ta- le


Vi- ta- le tol- lat
ta- le tol- lat
mum, Vi- ta-
tol- lat prae- mi-
prae- mi- um. Vi- te-
prae- mi- um. Vi- te- mus om-
le tol- lat prae- mi- um.


prae- mi- um. Vi- te-
prae- mi- um. Vi- te- mus om-
le tol- lat prae- mi- um.
um. Vi- te- mus
mus om- ne nox- i- um,
ne nox- i-
Vi- te- mus om- ne nox-
om- ne nox- i- um,

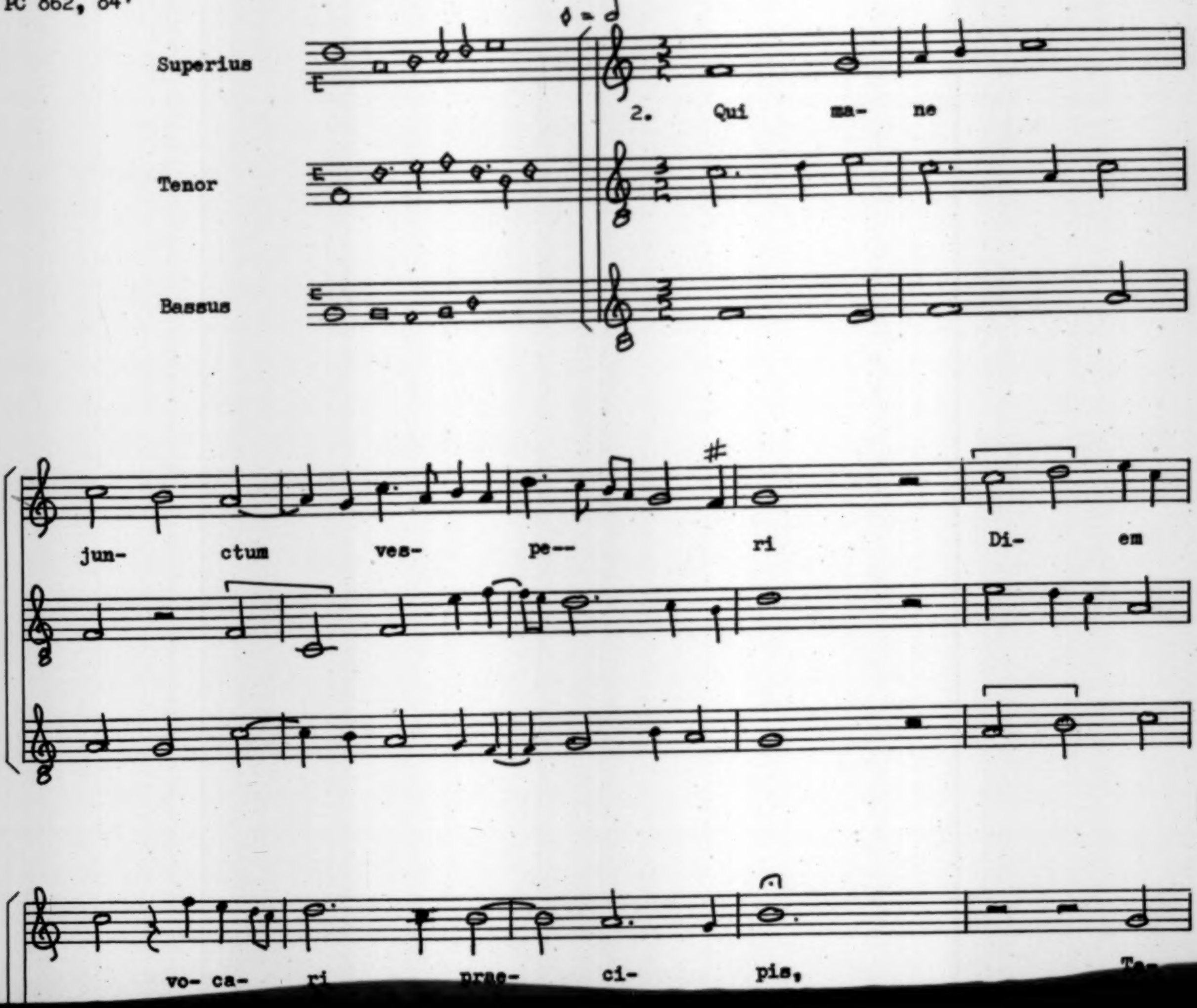

Pur- ge- mus om- ne pes-
um, Pur- ge- mus om-
i- um, Pur- ge- mus om- ne
Pur- ge- mus om- ne
si- mum.
ne pes- si- mum.
pes- si- mum.

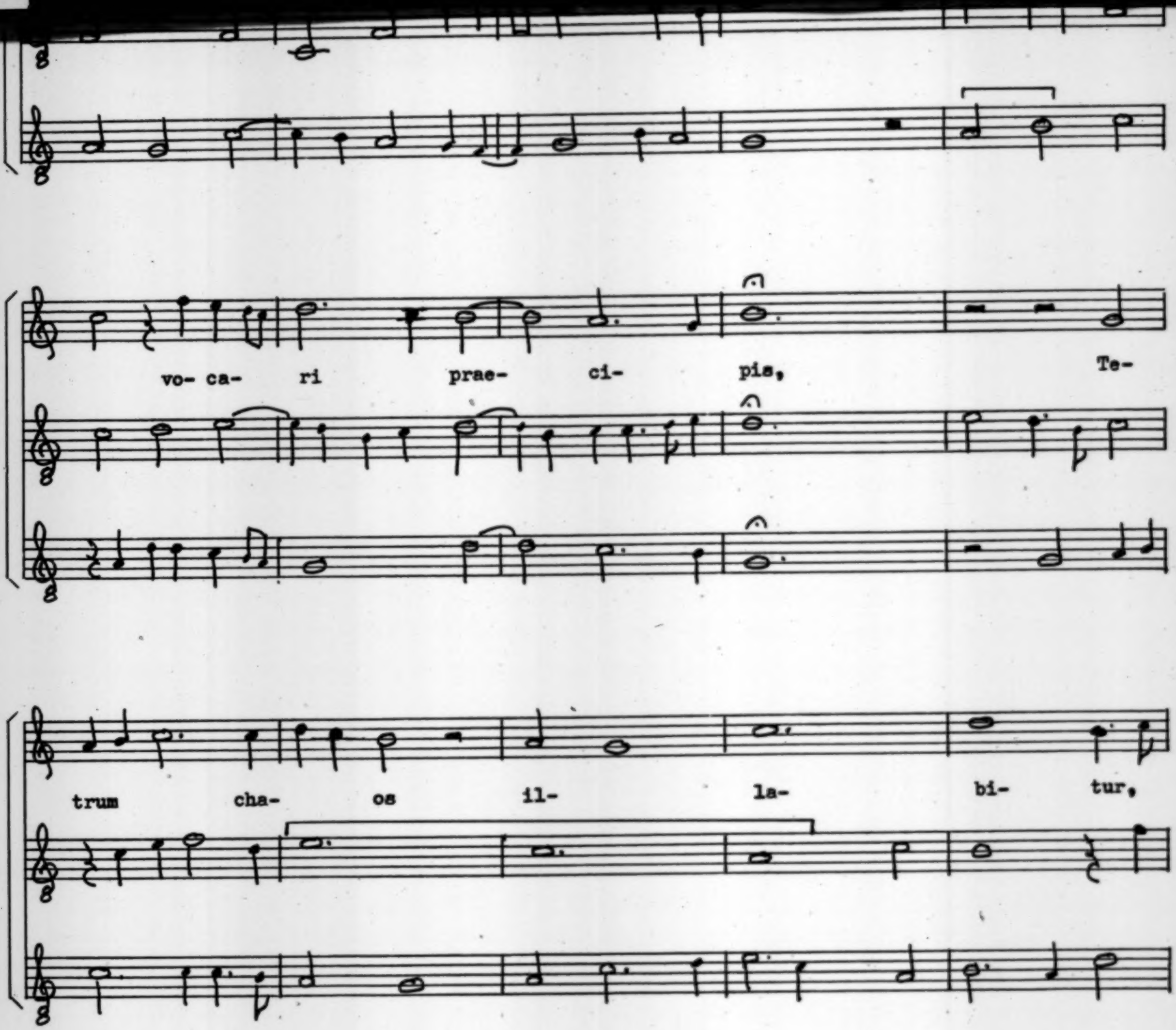

si-
mum.
ne pes- si- mum.
pes- si- mum.
pes- si- mum.

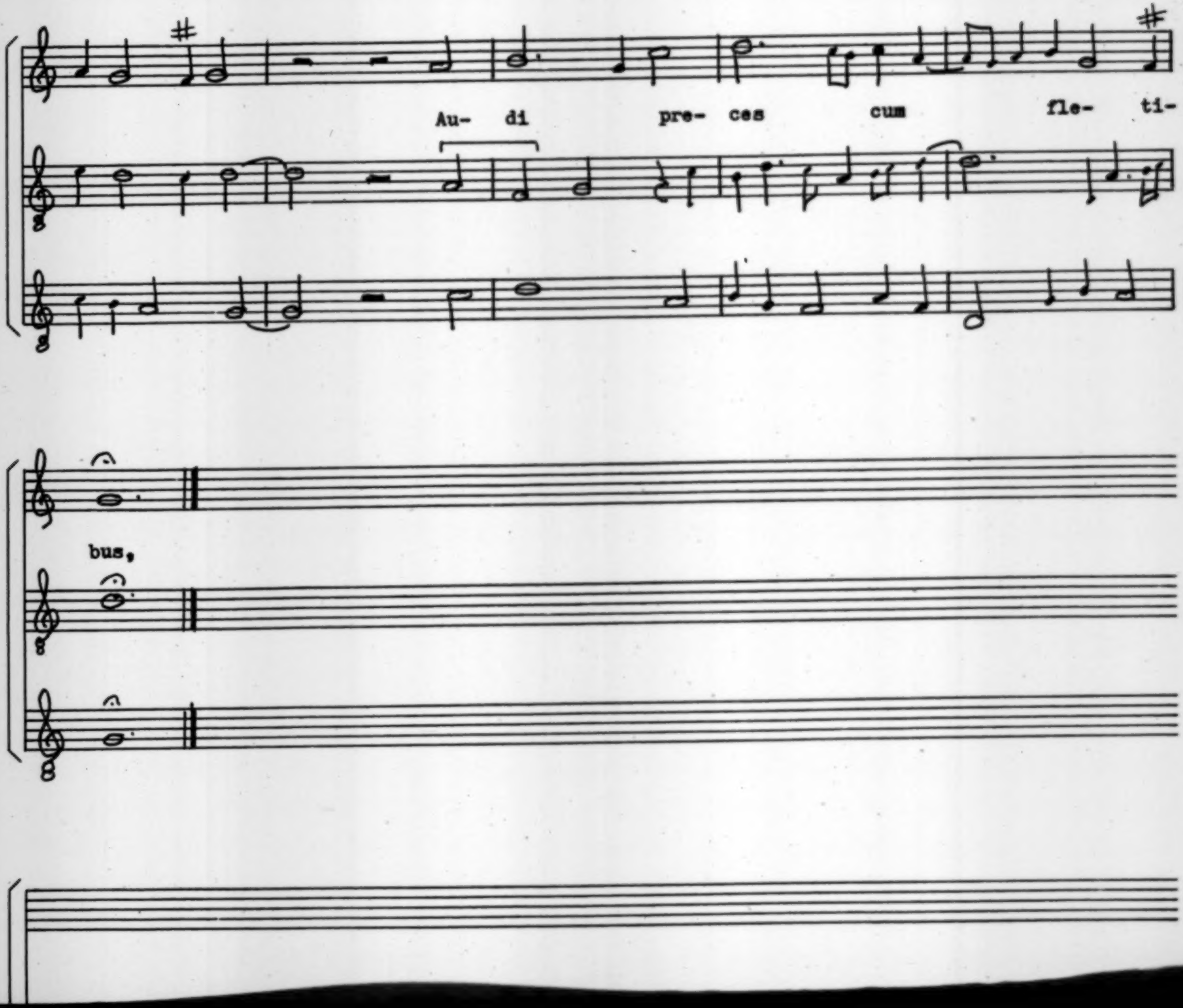
No. 25. Lucis creator optime

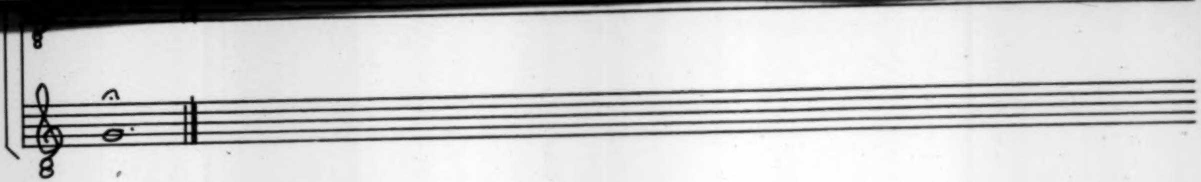
Anon.

PC 862, 84'


Superius
Tenor
Bassus
2. Qui ma- ne
jun- ctum ves- pe-- ri Di- em
vo- ca- ri prae- ci- pis, Te-


vo- ca- ri prae- ci- pis, Te-
trum cha- os il- la- bi- tur,

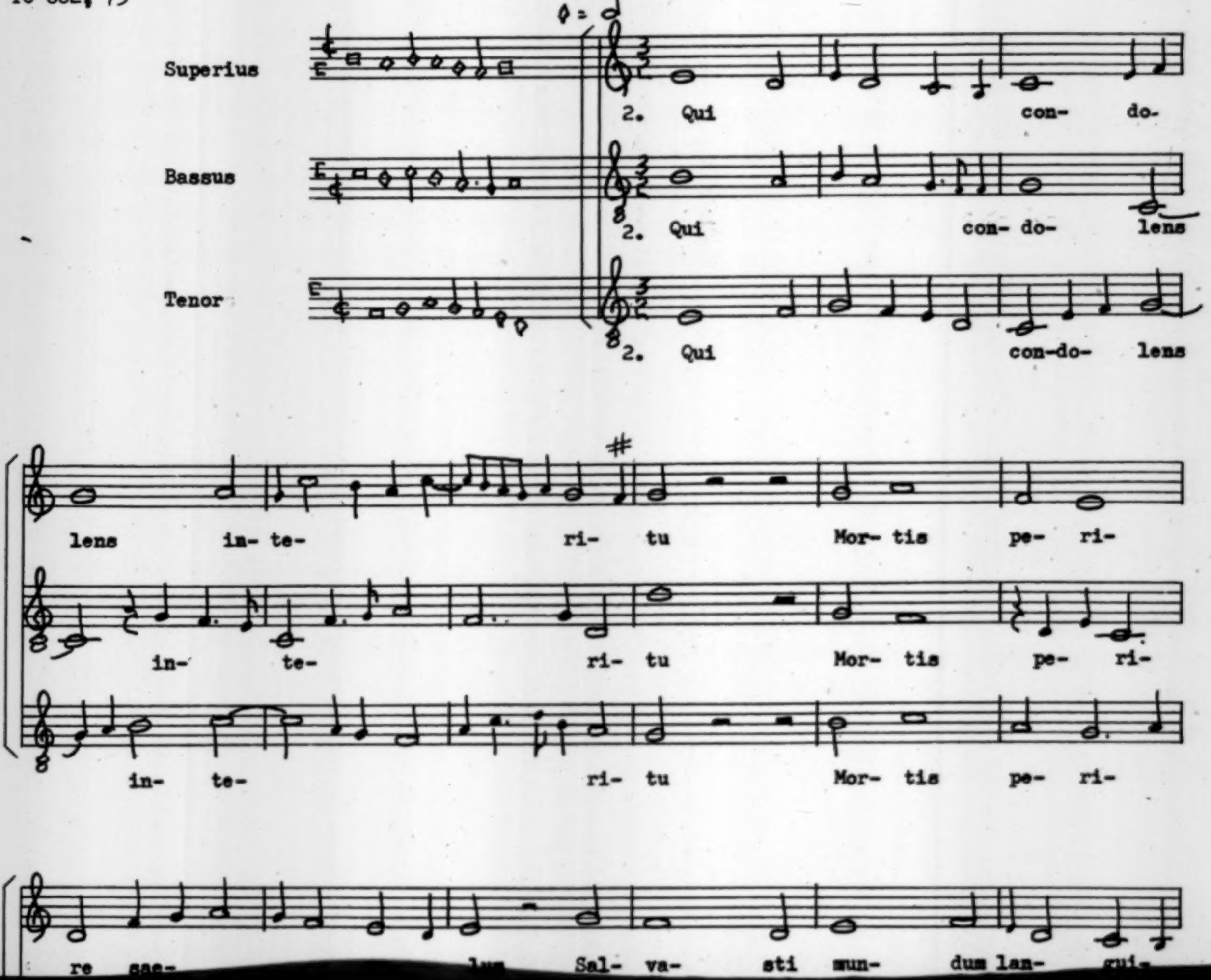

Au- di pre- ces cum fle- ti-
bus,

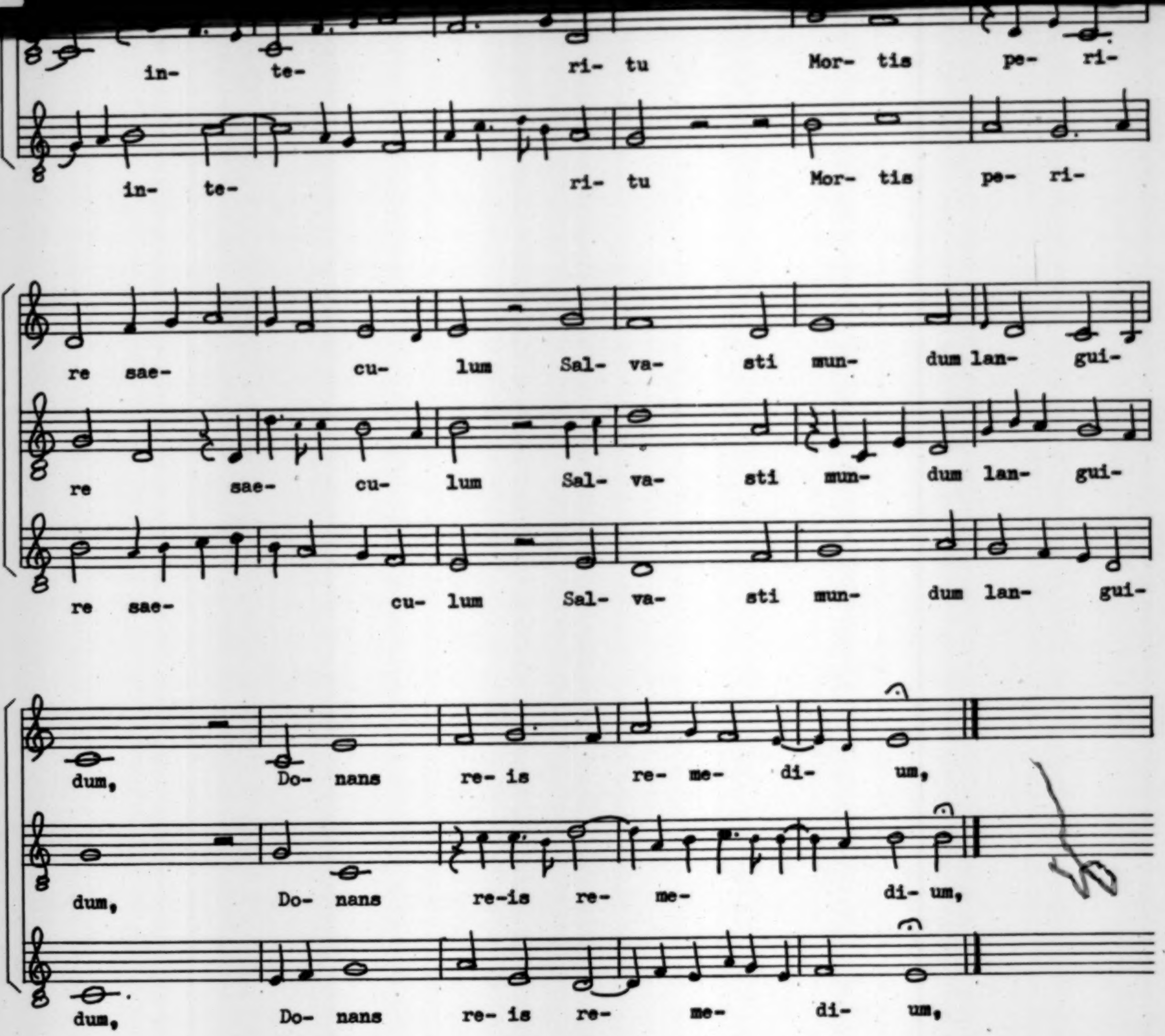


No. 26. Conditor alme siderum

PC 862, 73

Anon.

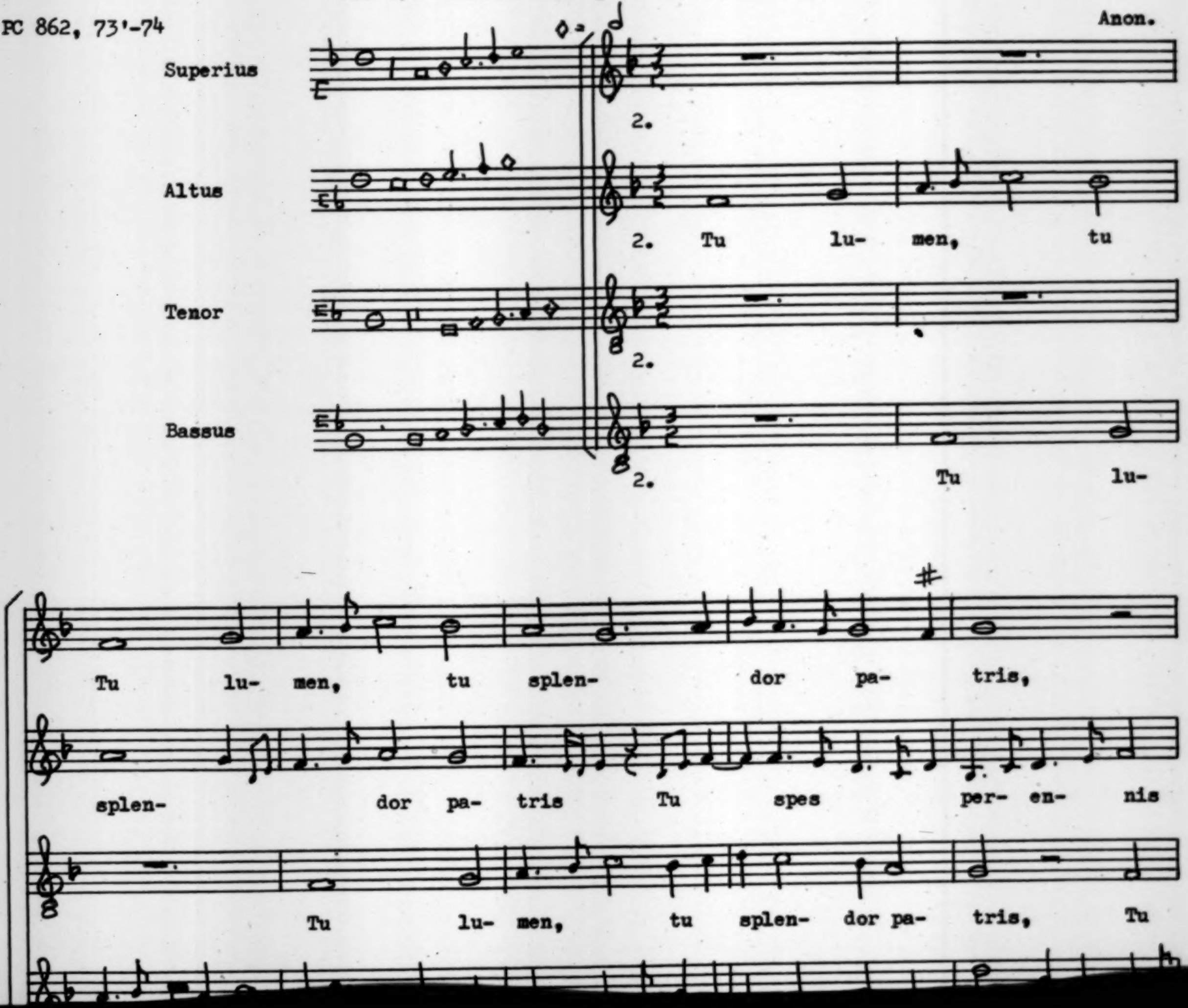

Superius
Bassus
Tenor
2. Qui con- do-
2. Qui con- do- lens
2. Qui con-do- lens
lens in- te- ri- tu Mor- tis pe- ri-
in- te- ri- tu Mor- tis pe- ri-
in- te- ri- tu Mor- tis pe- ri-
re sae- lum Sal- va- sti mun- dum lan- gui-

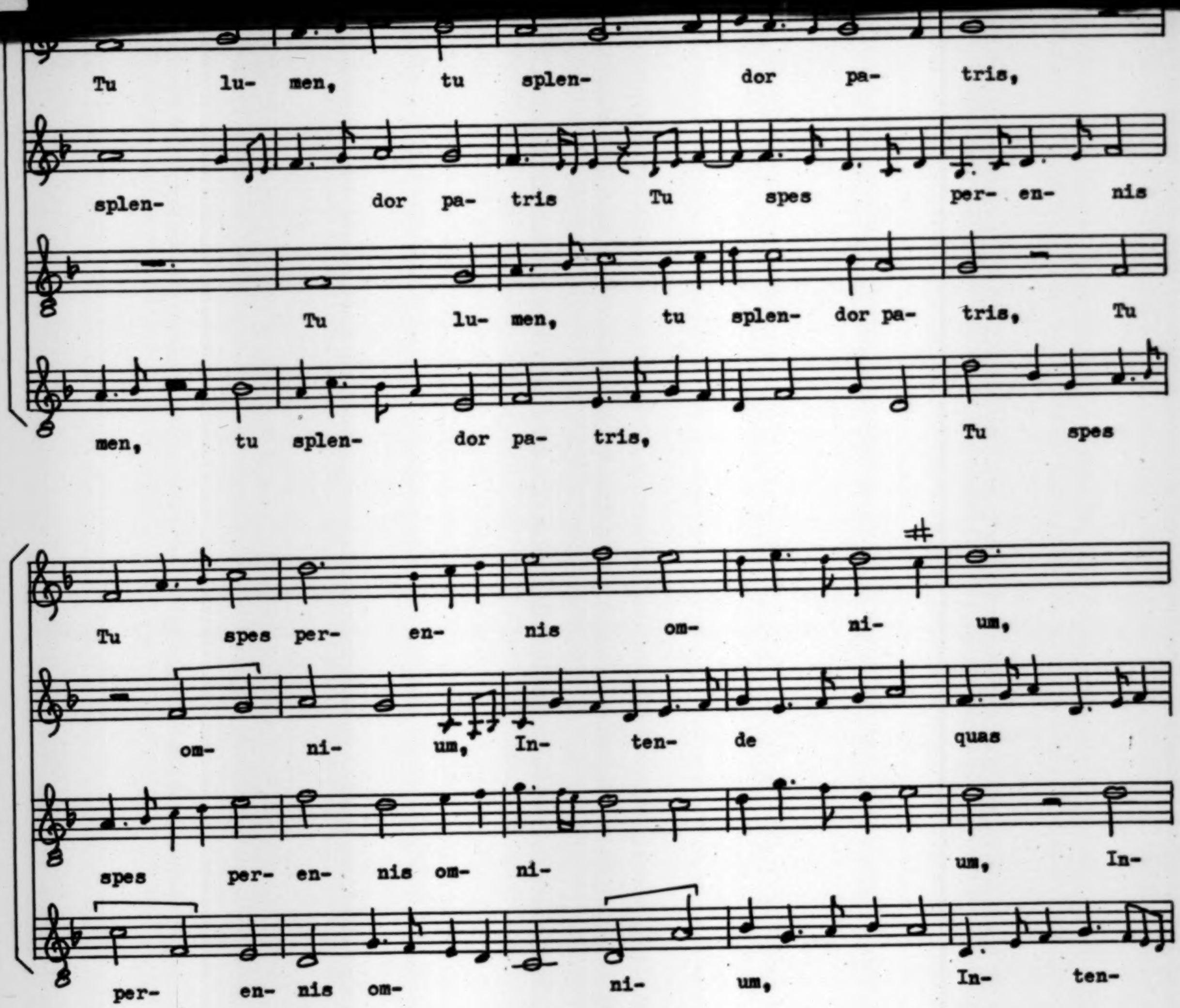

in- te- ri- tu Mor- tis pe- ri-
in- te- ri- tu Mor- tis pe- ri-
re sae- cu- lum Sal- va- sti mun- dum lan- gui-
re sae- cu- lum Sal- va- sti mun- dum lan- gui-
re sae- cu- lum Sal- va- sti mun- dum lan- gui-
dum, Do- nans re- is re- me- di- um,
dum, Do- nans re-is re- me- di- um,
dum, Do- nans re- is re- me- di- um,

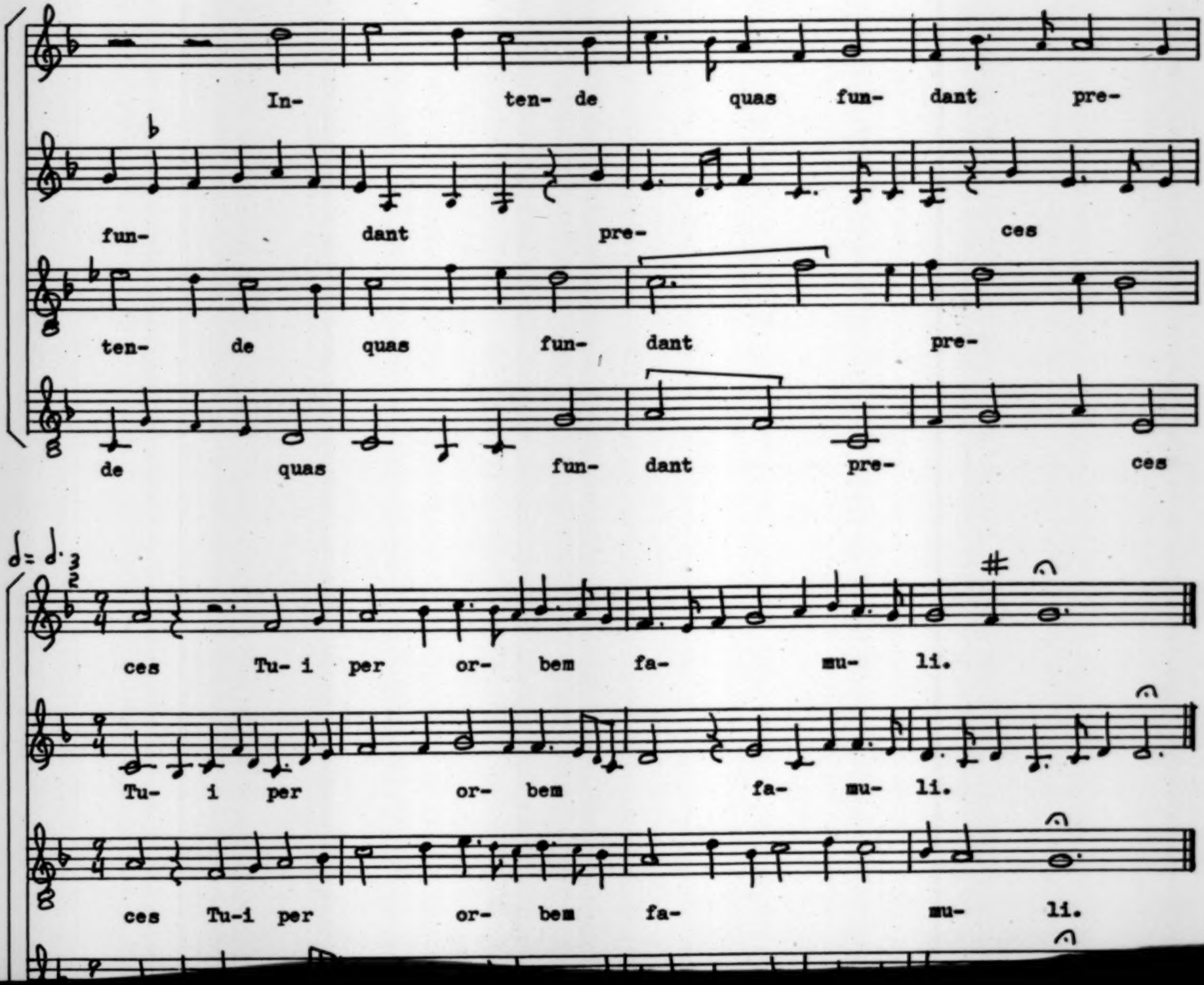
No. 27. Christe redemptor omnium/Ex Patre

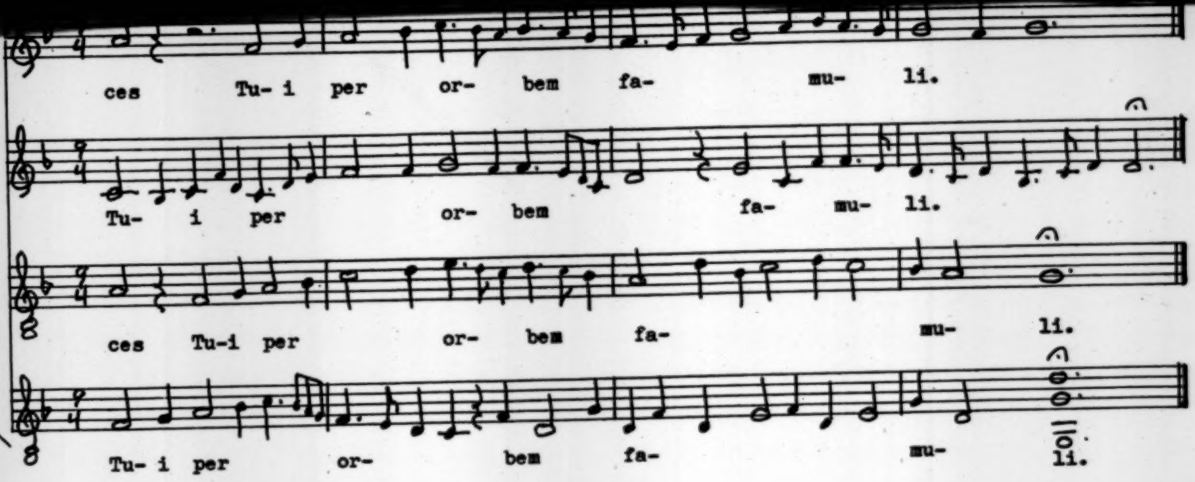
PC 862, 73'-74

Anon.


Superius
Altus
Tenor
Bassus
2.
2. Tu lu- men, tu
2.
2. Tu lu-
Tu lu- men, tu splen- dor pa- tris,
splen- dor pa- tris Tu spes per- en- nis
Tu lu- men, tu splen- dor pa- tris, Tu


Tu lu- men, tu splen- dor pa- tris,
splen- dor pa- tris Tu spes per- en- nis
Tu lu- men, tu splen- dor pa- tris, Tu
men, tu splen- dor pa- tris, Tu spes
Tu spes per- en- nis om- ni- um,
om- ni- um, In- ten- de quas
spes per- en- nis om- ni- um, In-
per- en- nis om- ni- um, In- ten-

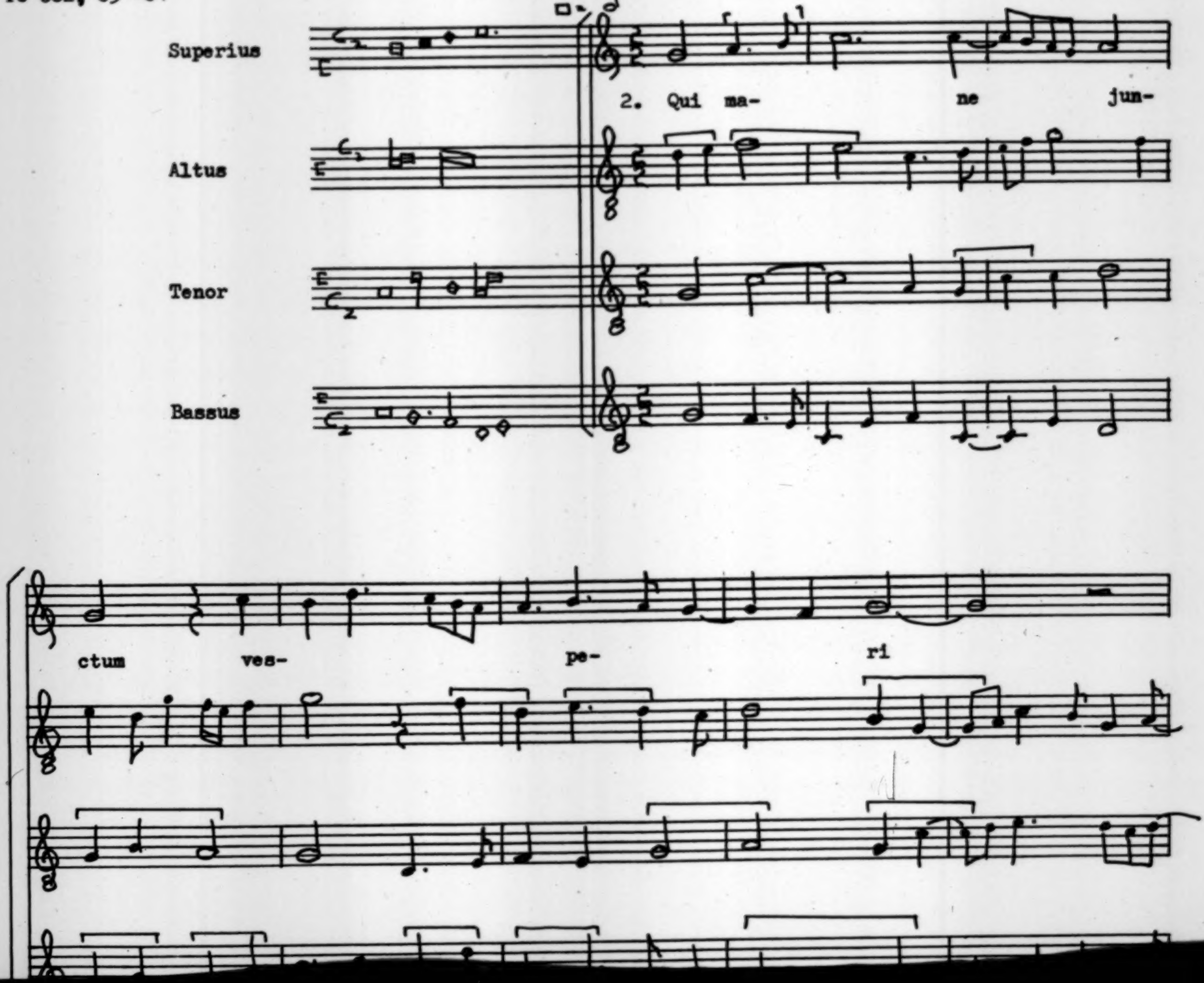

In- ten- de quas fun- dant pre-
fun- dant pre- ces
ten- de quas fun- dant pre-
de quas fun- dant pre- ces
ces Tu- i per or- bem fa- mu- li.
Tu- i per or- bem fa- mu- li.
ces Tu-i per or- bem fa- mu- li.

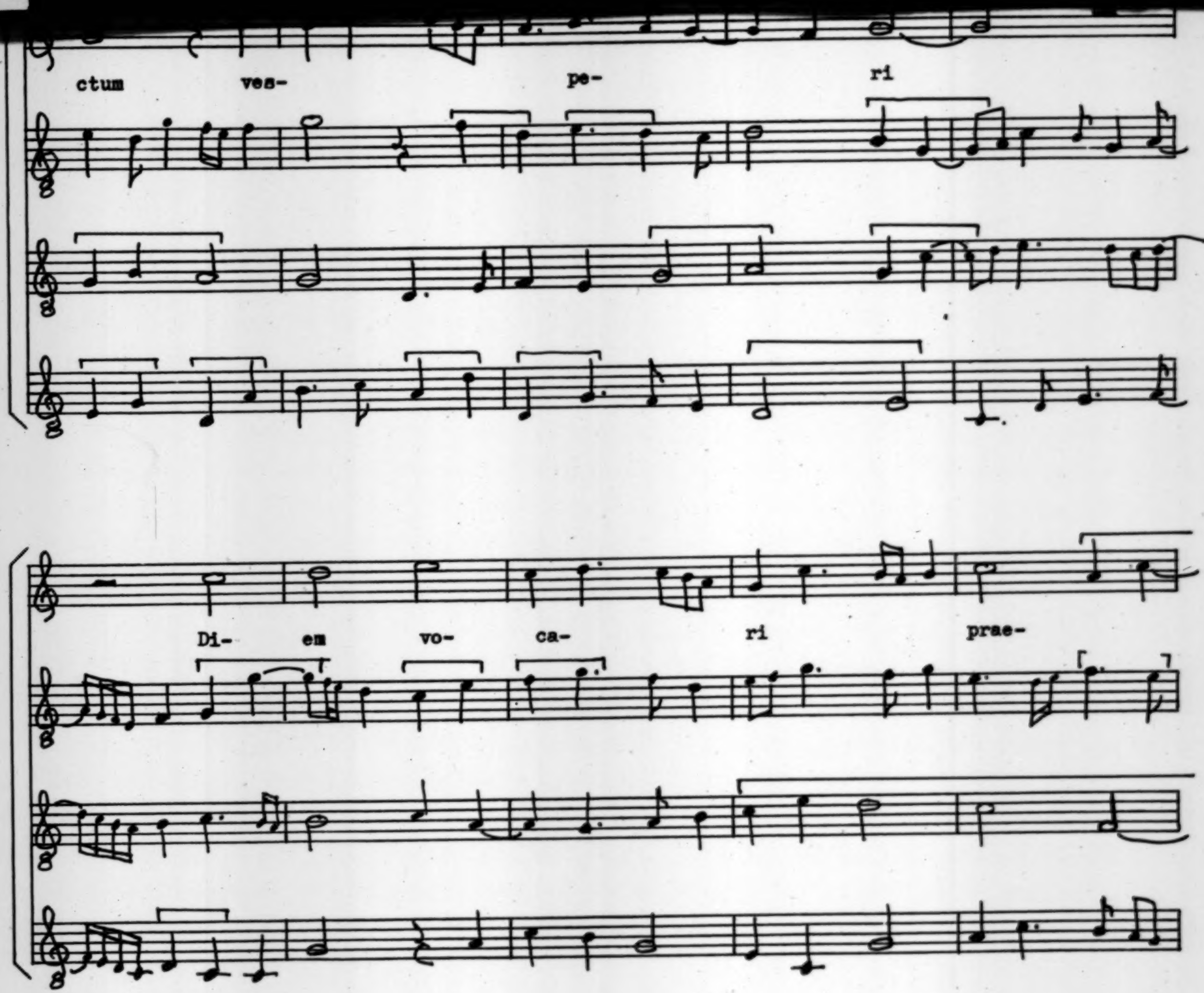

ces Tu- i per or- bem fa- mu- li.
Tu- i per or- bem fa- mu- li.
ces Tu-i per or- bem fa- mu- li.
Tu- i per or- bem fa- mu- li.

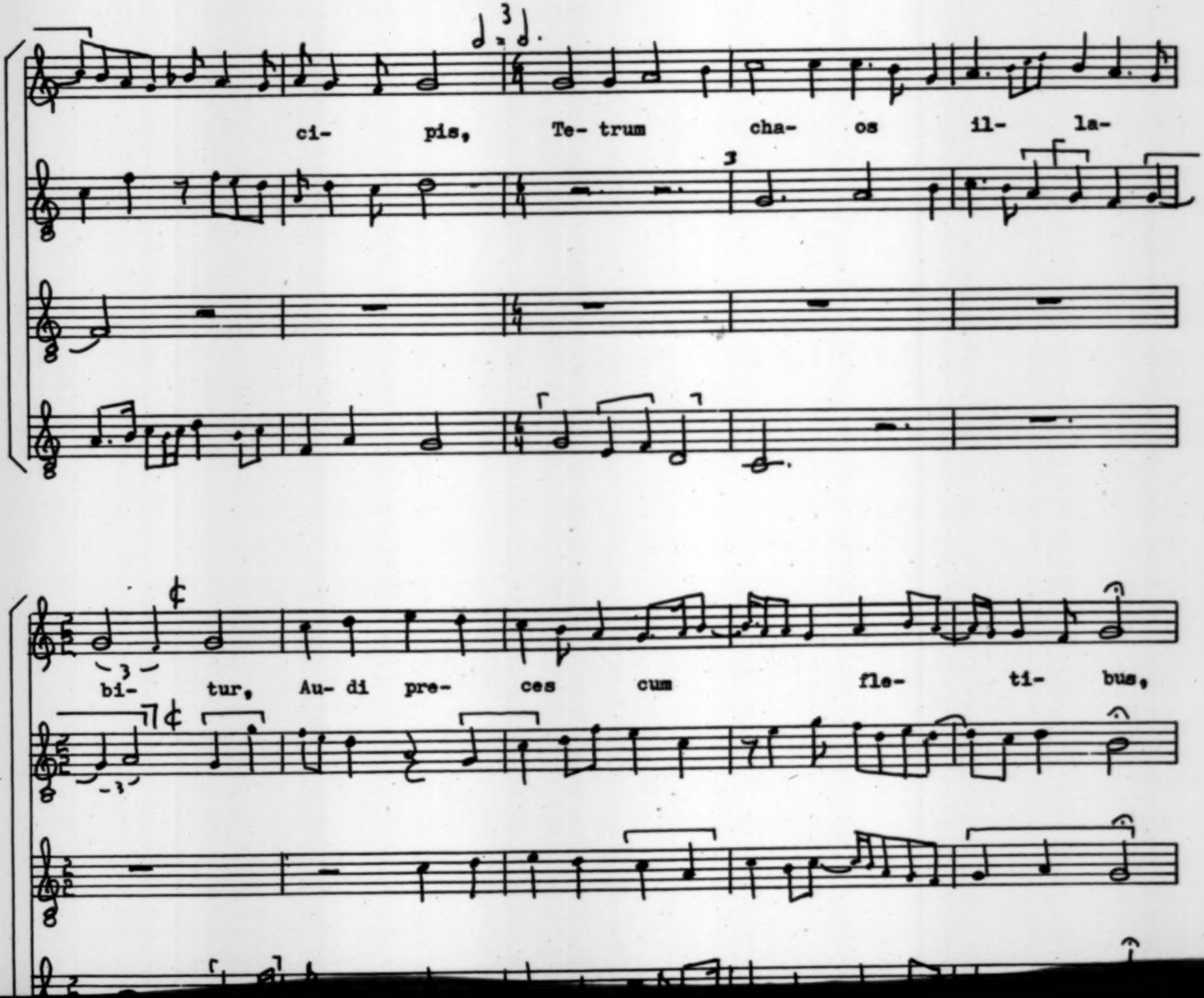
No. 28. Lucis creator optime

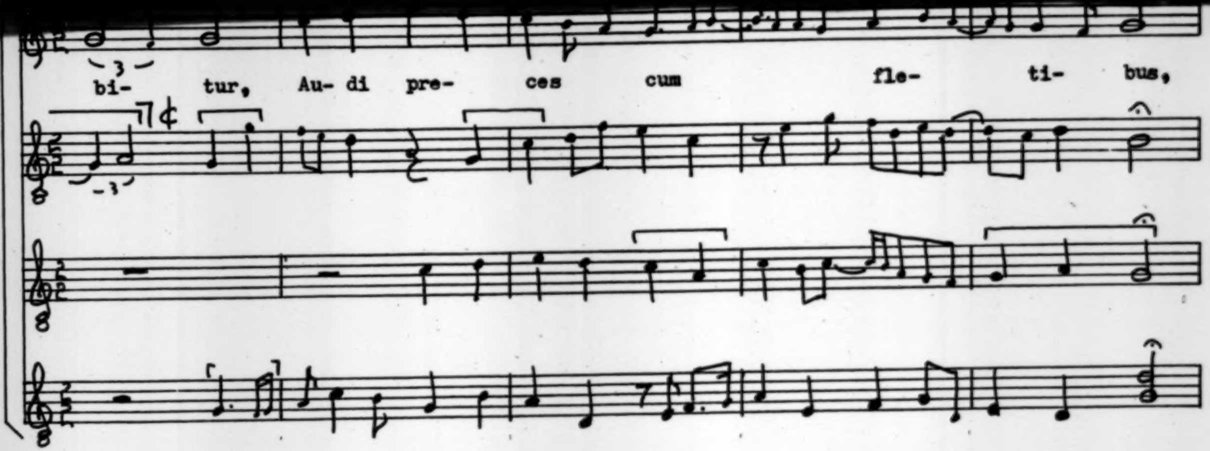
PC 862, 83'-84

Anon.


Superius
Altus
Tenor
Bassus
2. Qui ma- ne jun-
ctum ves- pe- ri


ctum ves- pe- ri
Di- em vo- ca- ri prae-

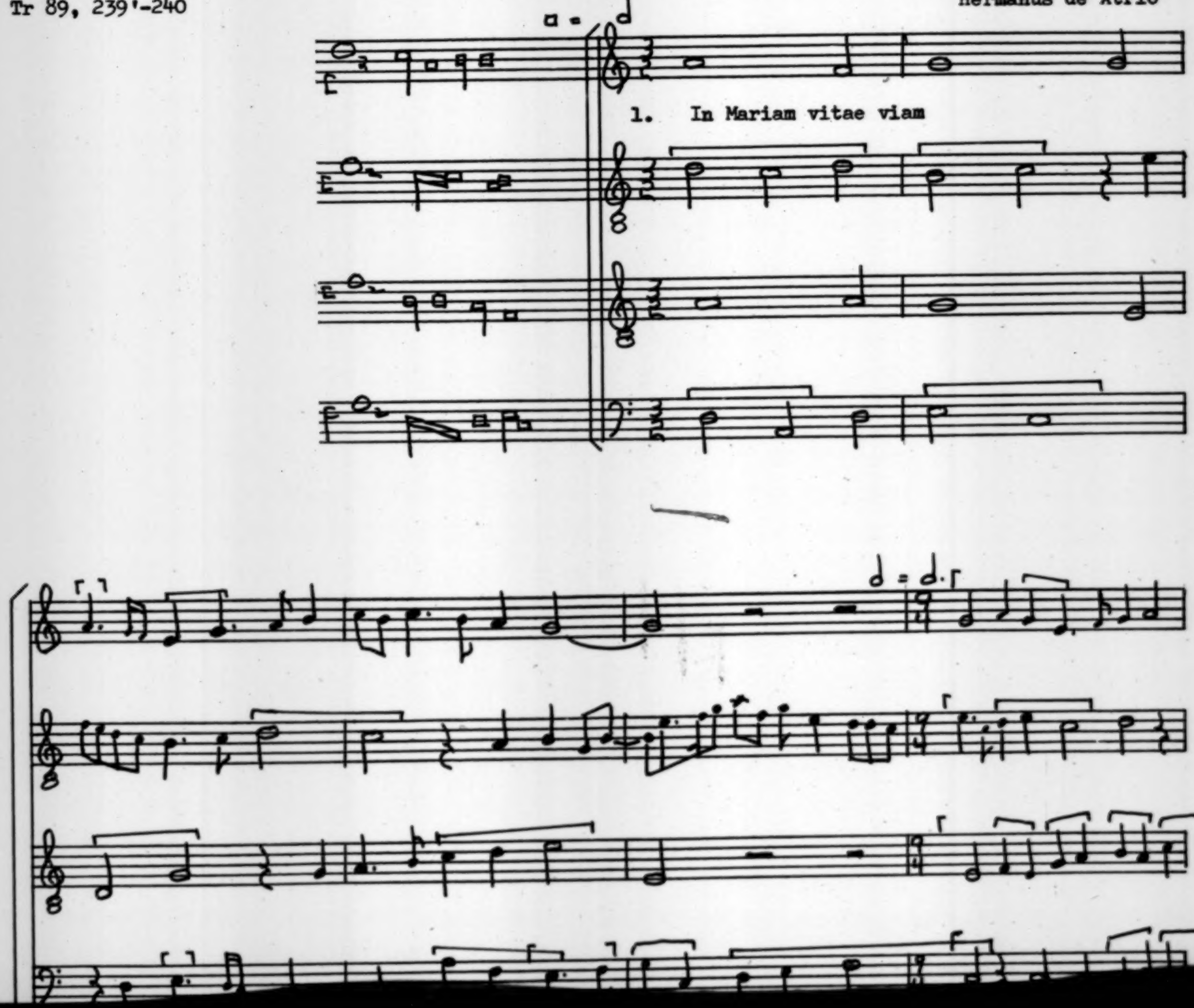

ci- pis, Te- trum cha- os il- la-
bi- tur, Au- di pre- ces cum fle- ti- bus,

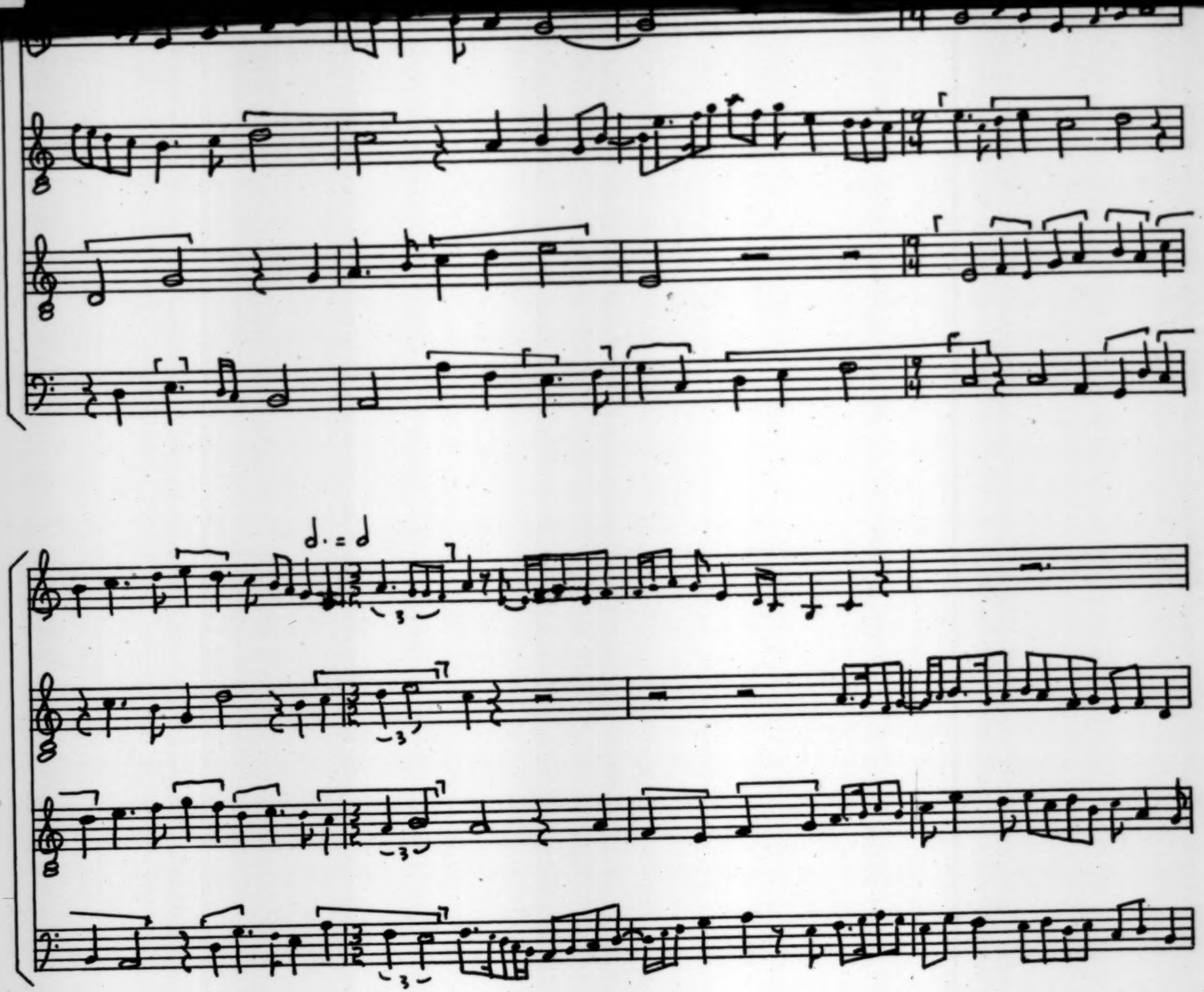

3
bi- tur, Au- di pre- ces cum fle- ti- bus,
3

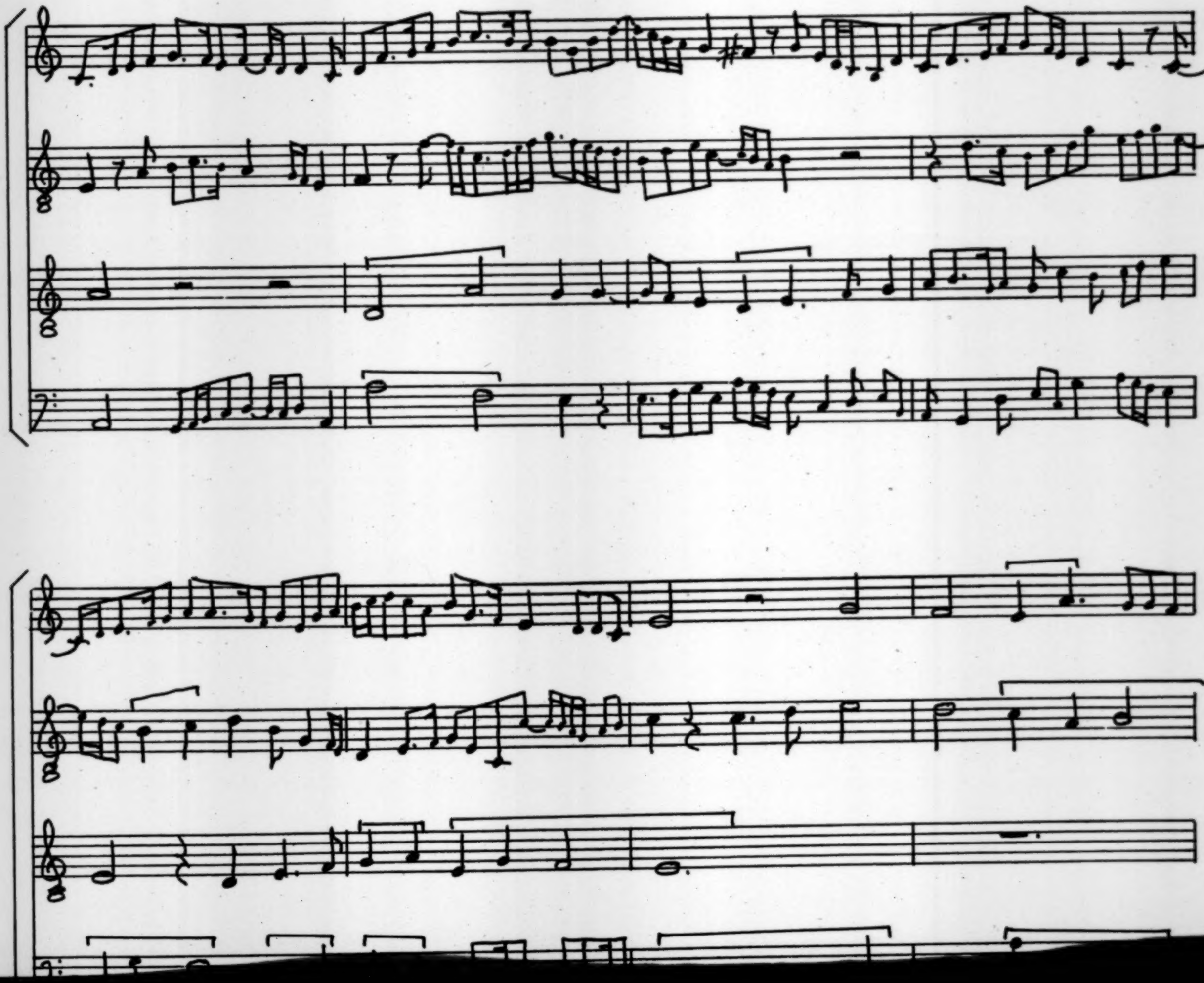
Tr 89, 239'-240

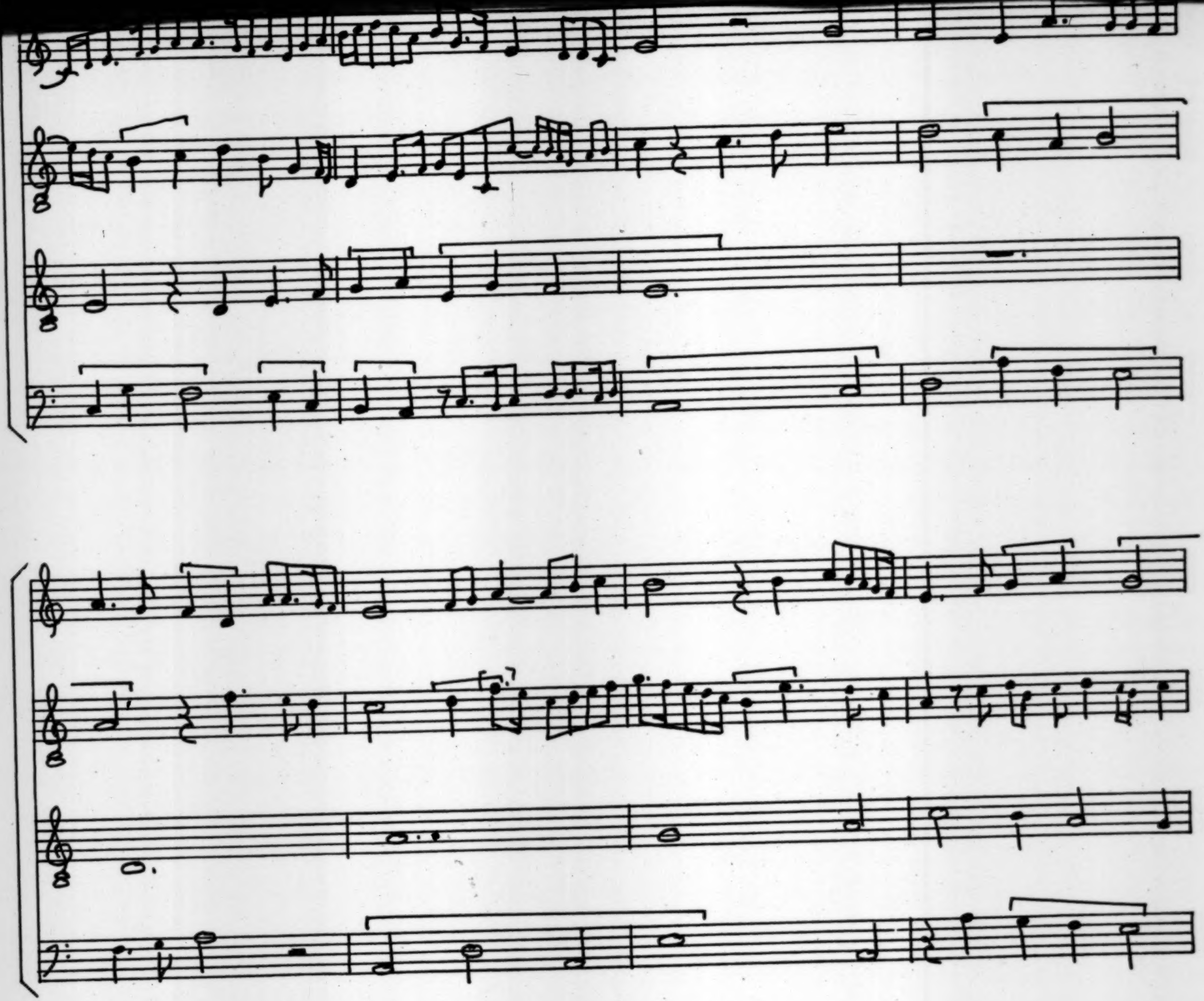
No. 29. In Mariam vitae viam

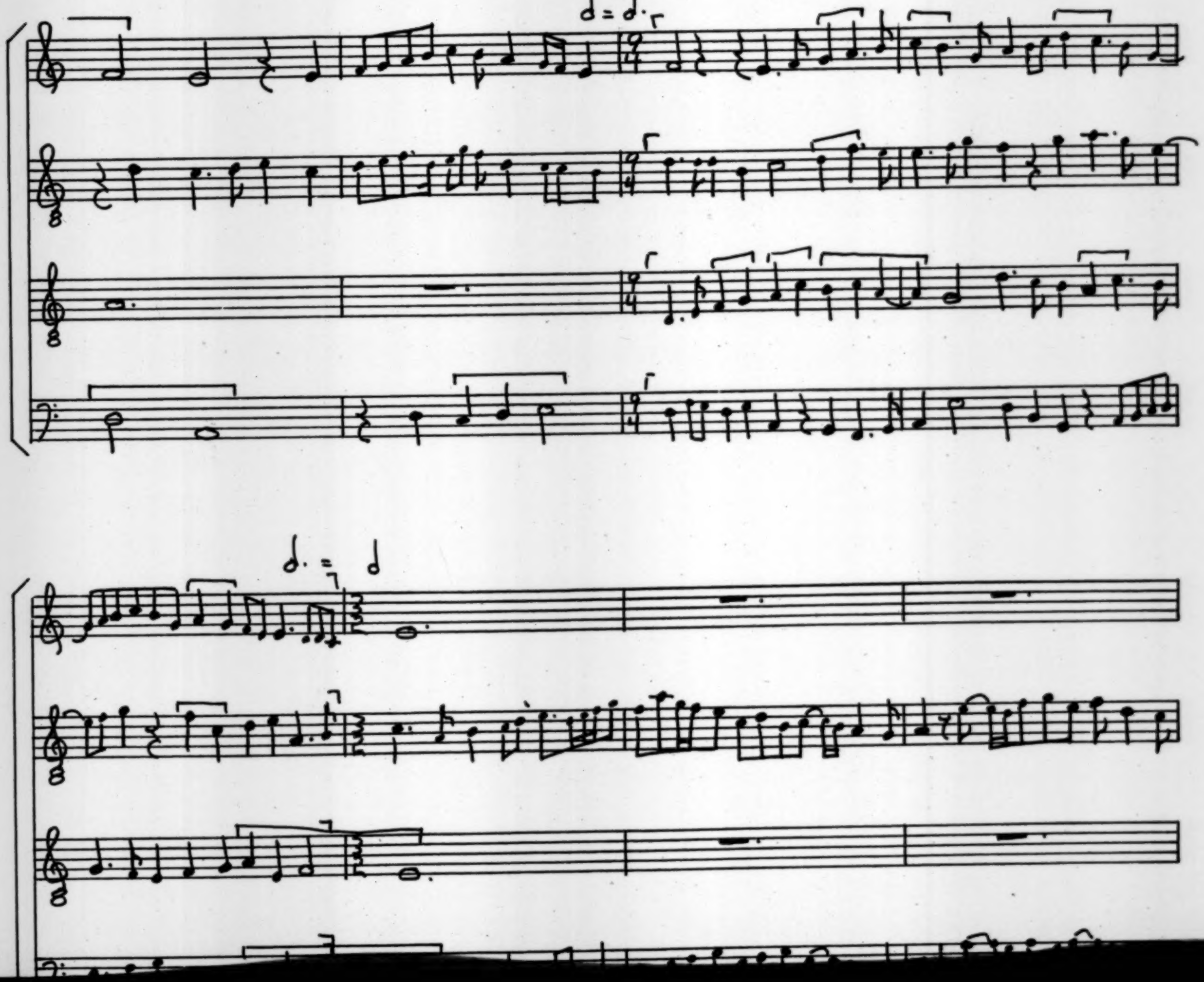
Hermanus de Atrio

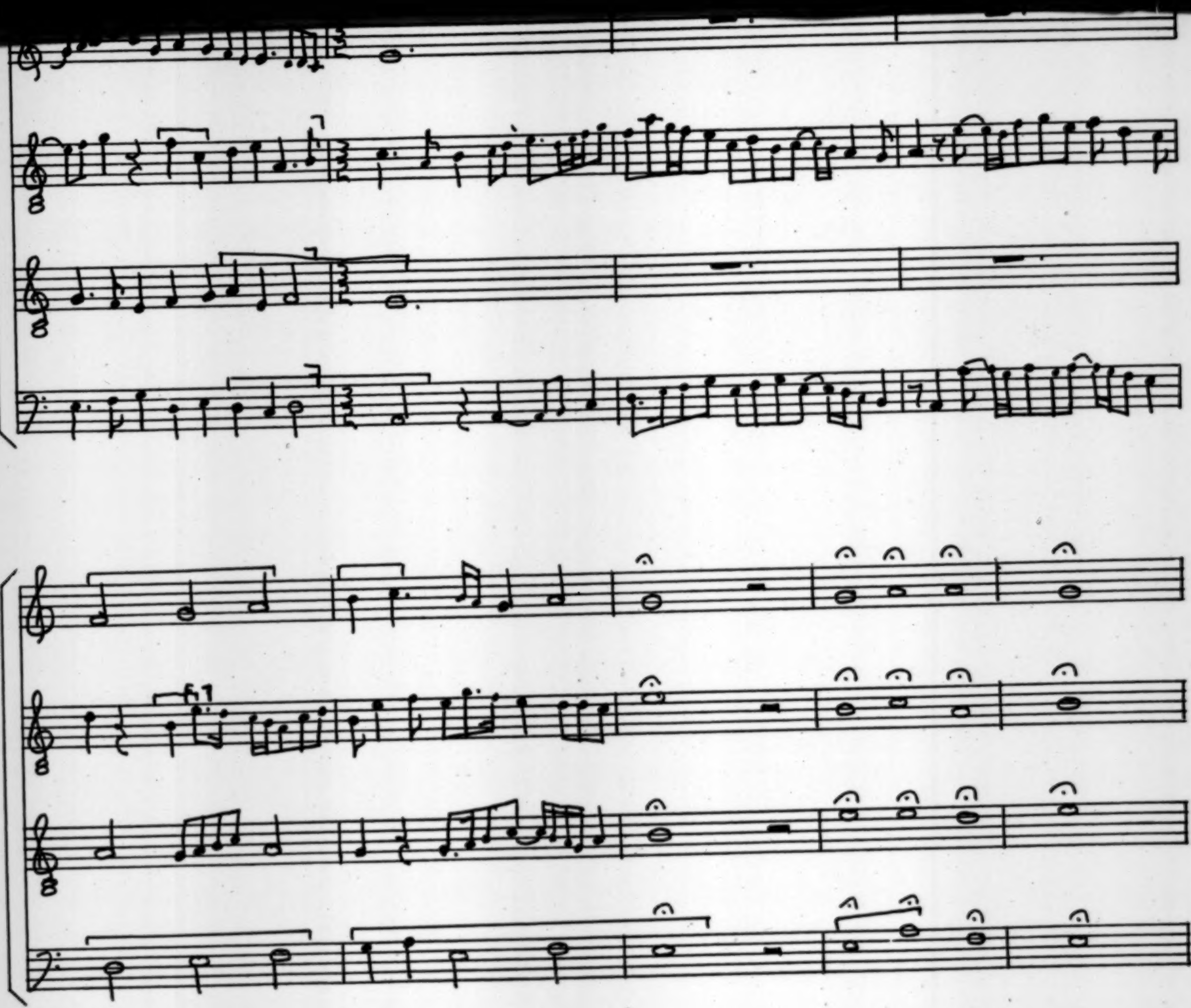

1. In Mariam vitae viam


𝅗𝅥. = 𝅗𝅥





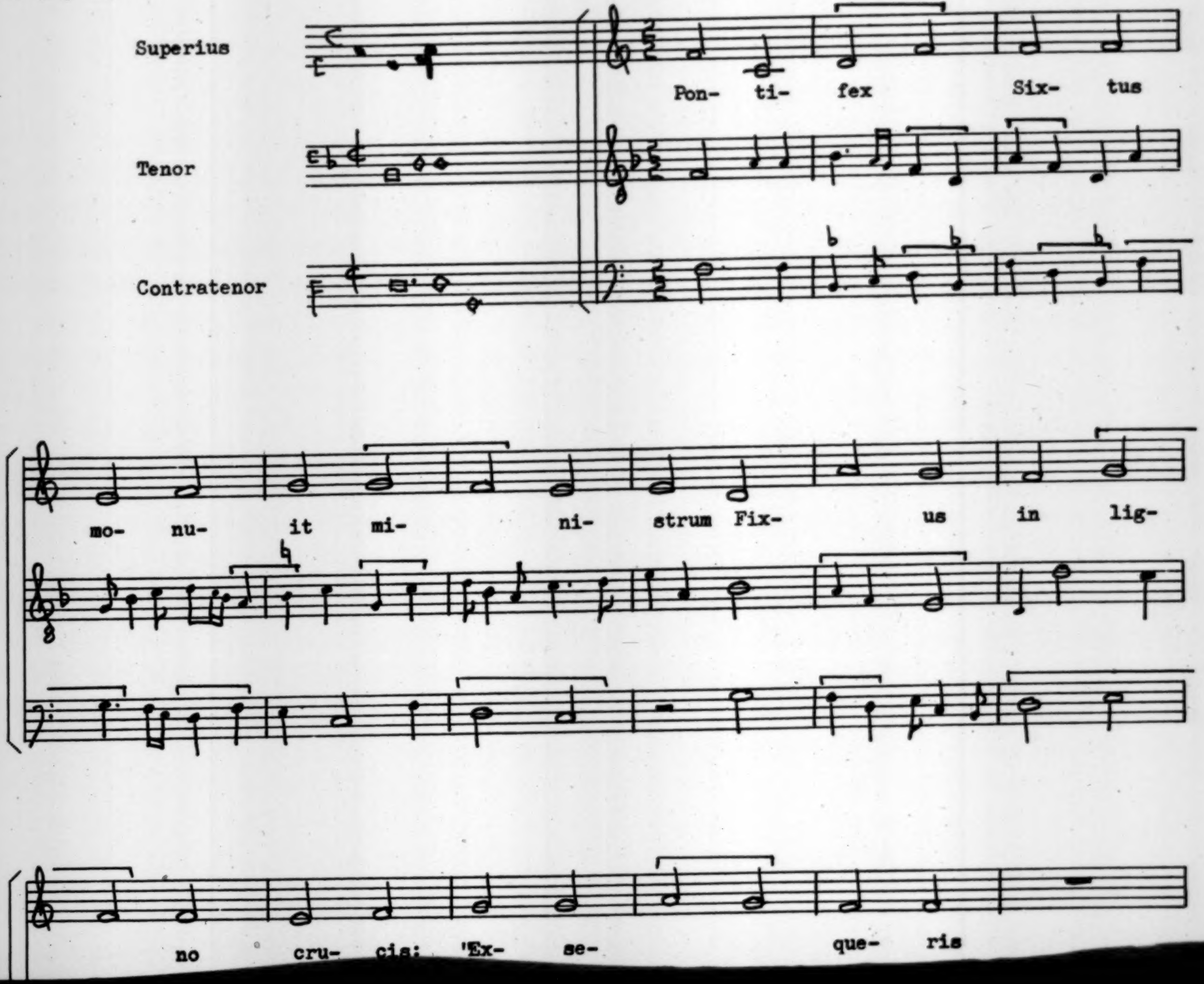


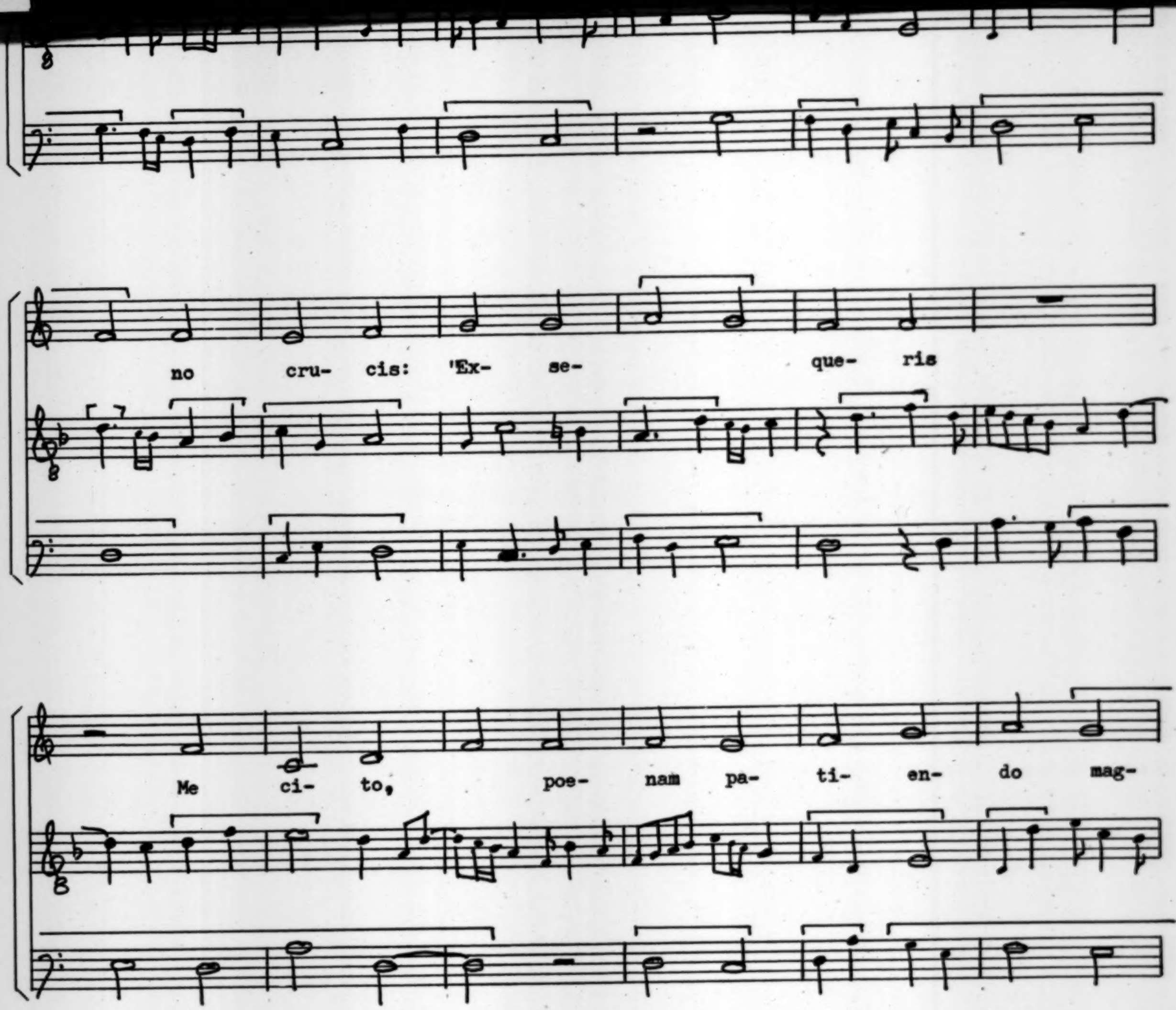


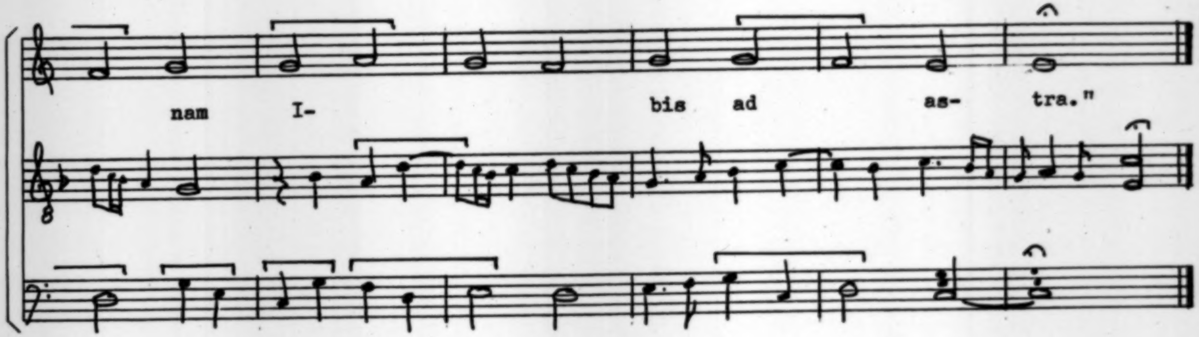
No. 30. Martyris Christi colimus

Tr 91, 207

Anon.


Superius
Tenor
Contratenor
Pon- ti- fex Six- tus
mo- nu- it mi- ni- strum Fix- us in lig-
no cru- cis: 'Ex- se- que- ris

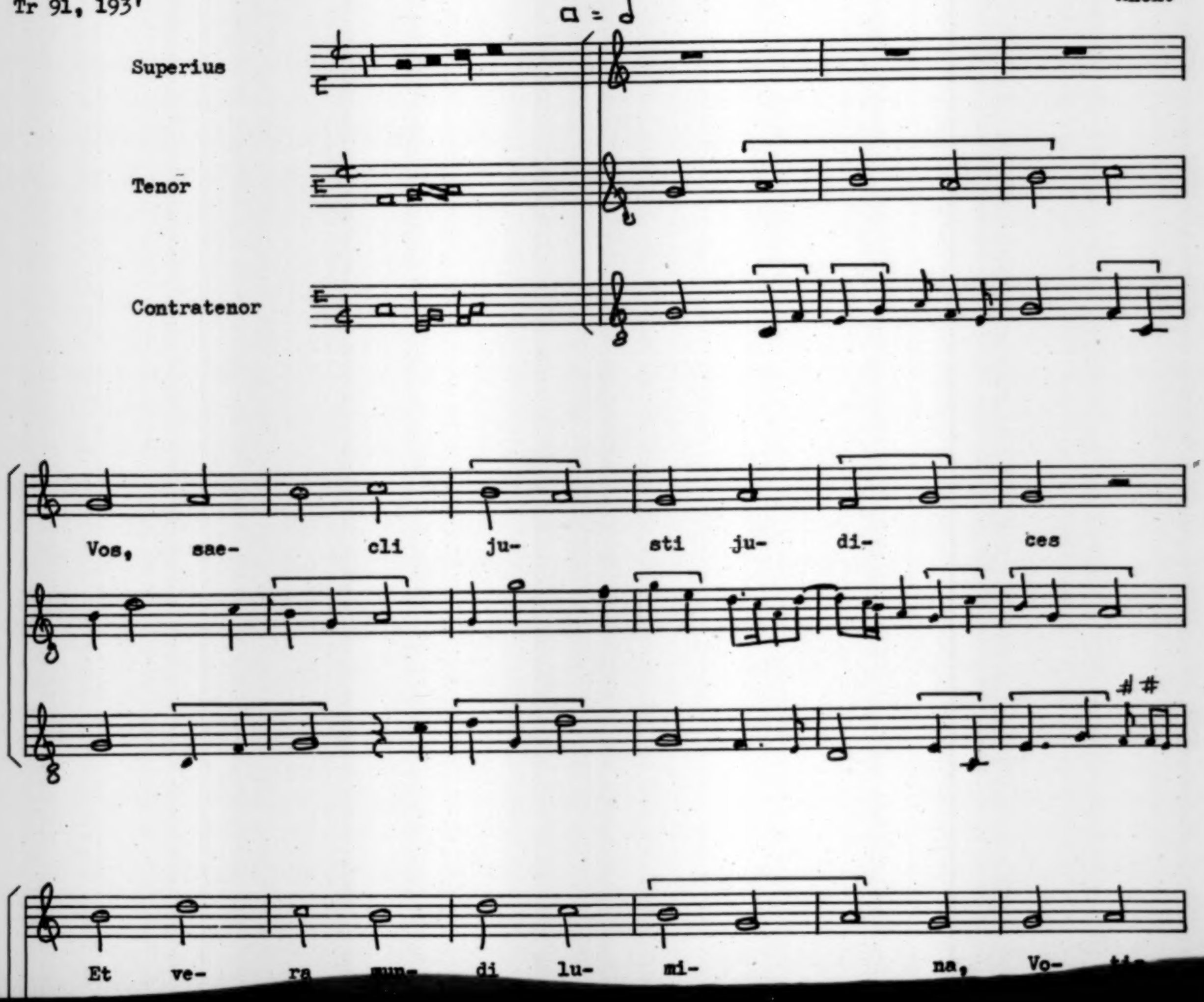

no cru- cis: 'Ex- se- que- ris
Me ci- to, poe- nam pa- ti- en- do mag-

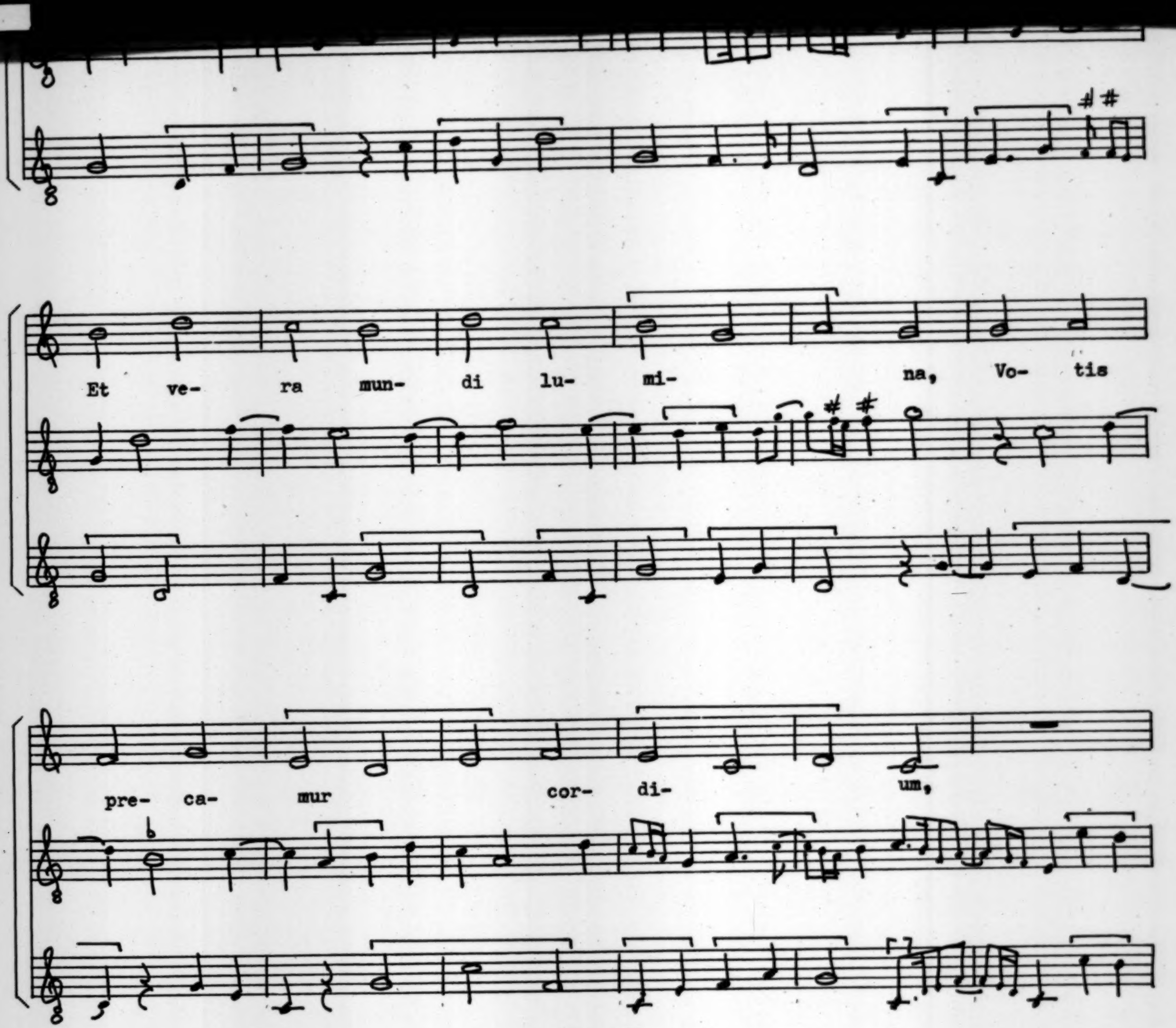

nam I- bis ad as- tra."

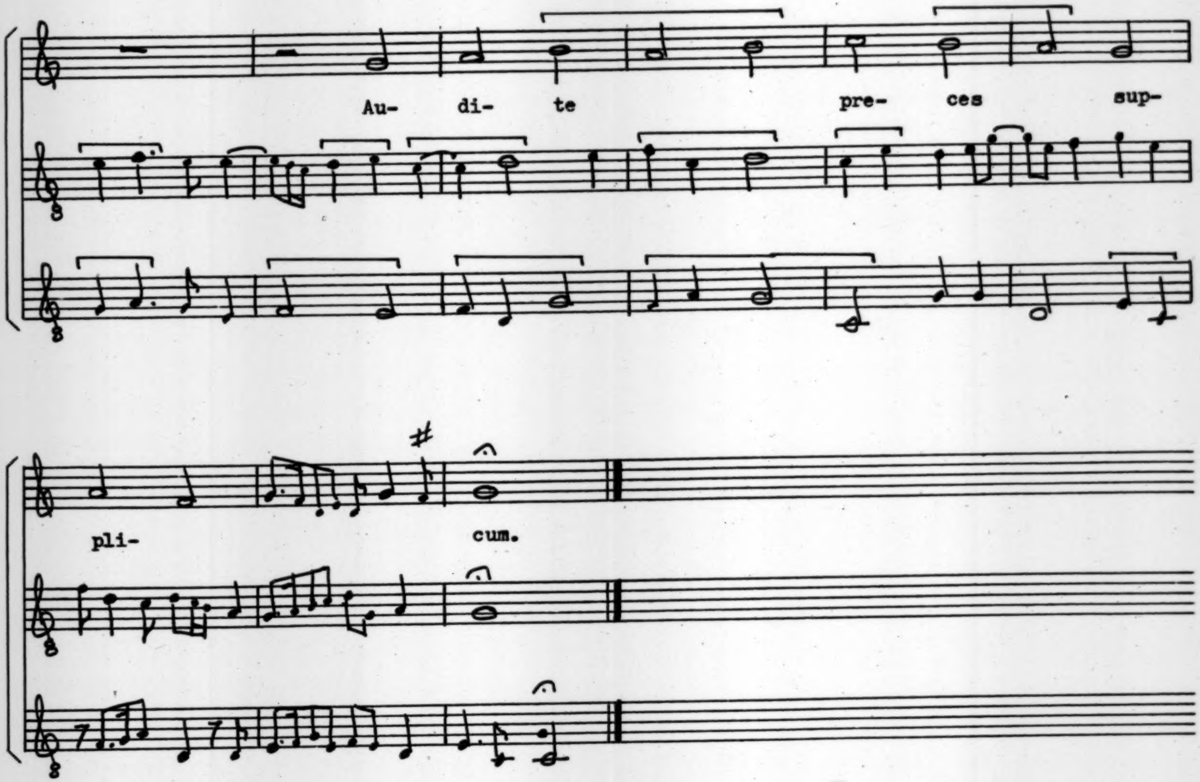
No. 31. Exultet coelum laudibus

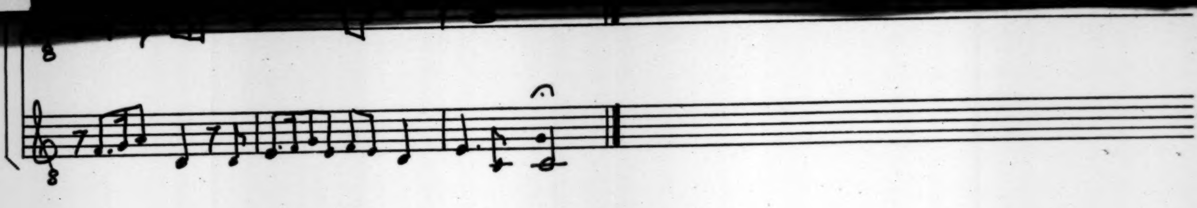
Tr 91, 193'

Anon.


Superius
Tenor
Contratenor
Vos, sae- cli ju- sti ju- di- ces
Et ve- ra mun- di lu- mi- na, Vo-


Et ve- ra mun- di lu- mi- na, Vo- tis
pre- ca- mur cor- di- um,

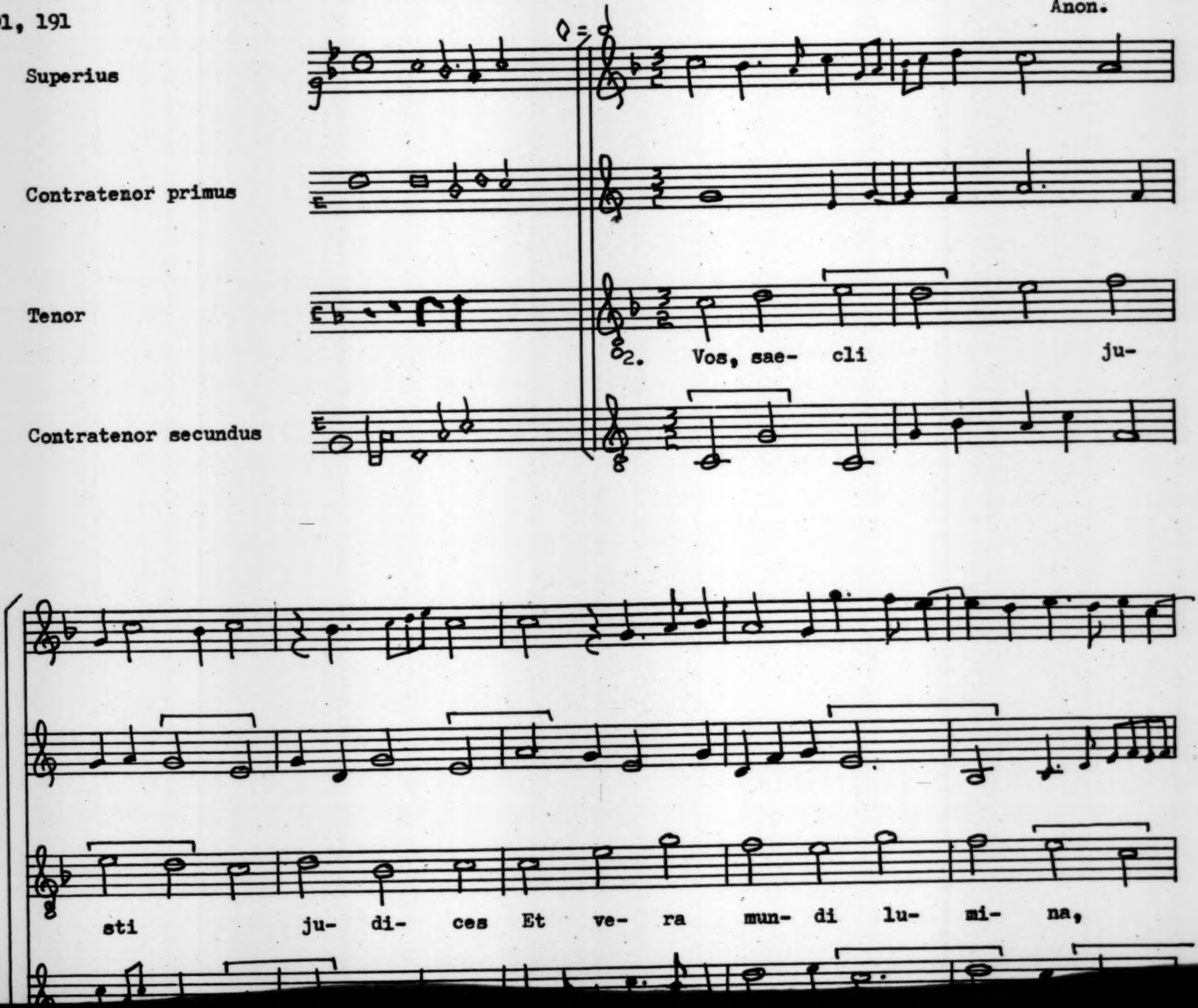

Au- di- te pre- ces sup-
pli- cum.

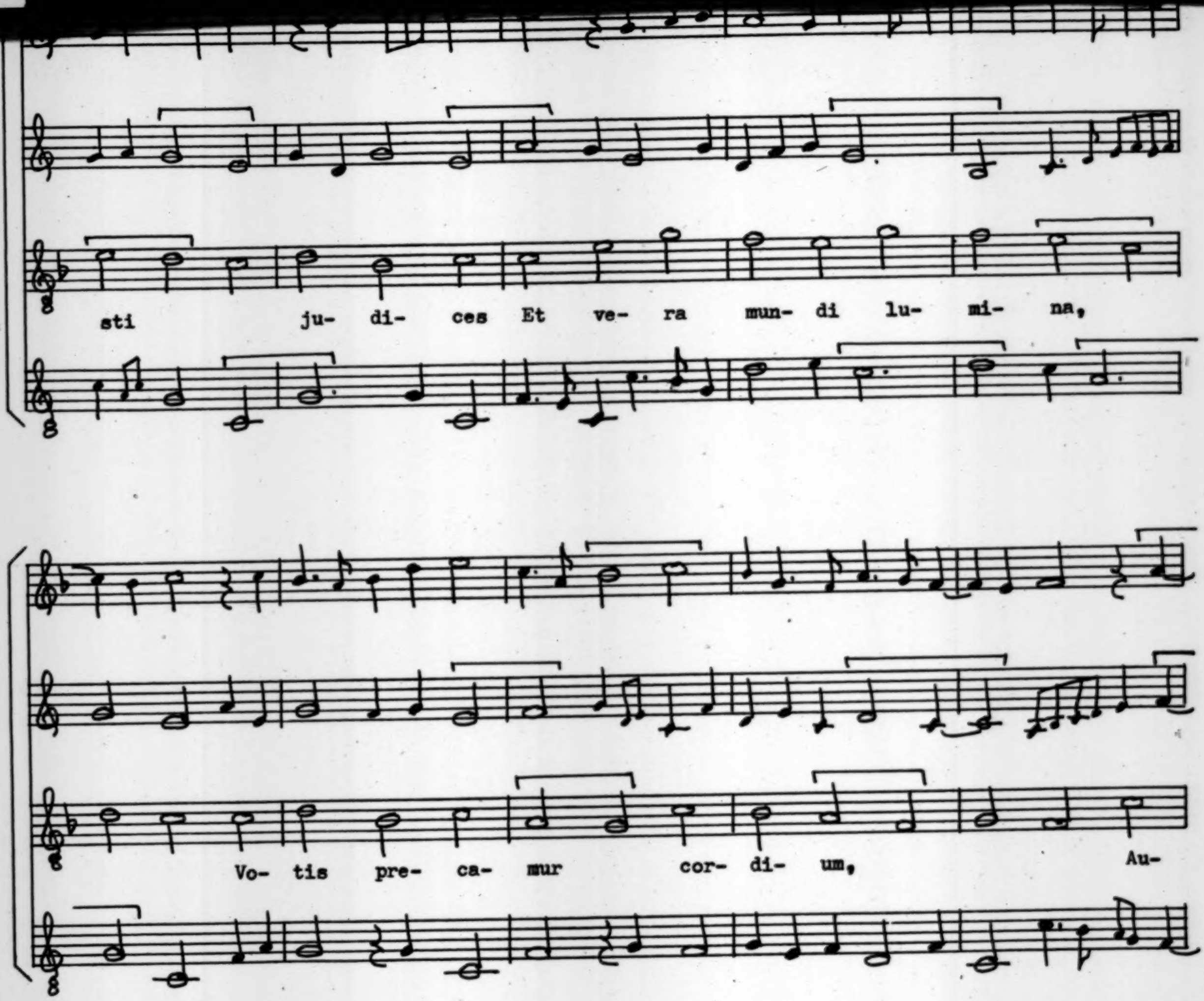


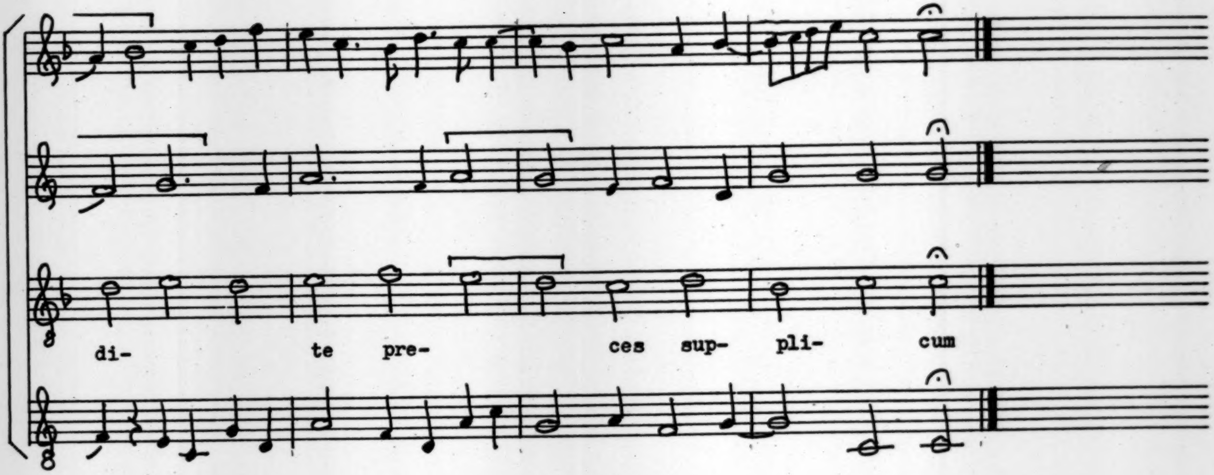
No. 32. Exultet coelum laudibus

Anon.

Tr 91, 191


Superius
Contratenor primus
Tenor
Contratenor secundus
2. Vos, sae- cli ju-
sti ju- di- ces Et ve- ra mun- di lu- mi- na,

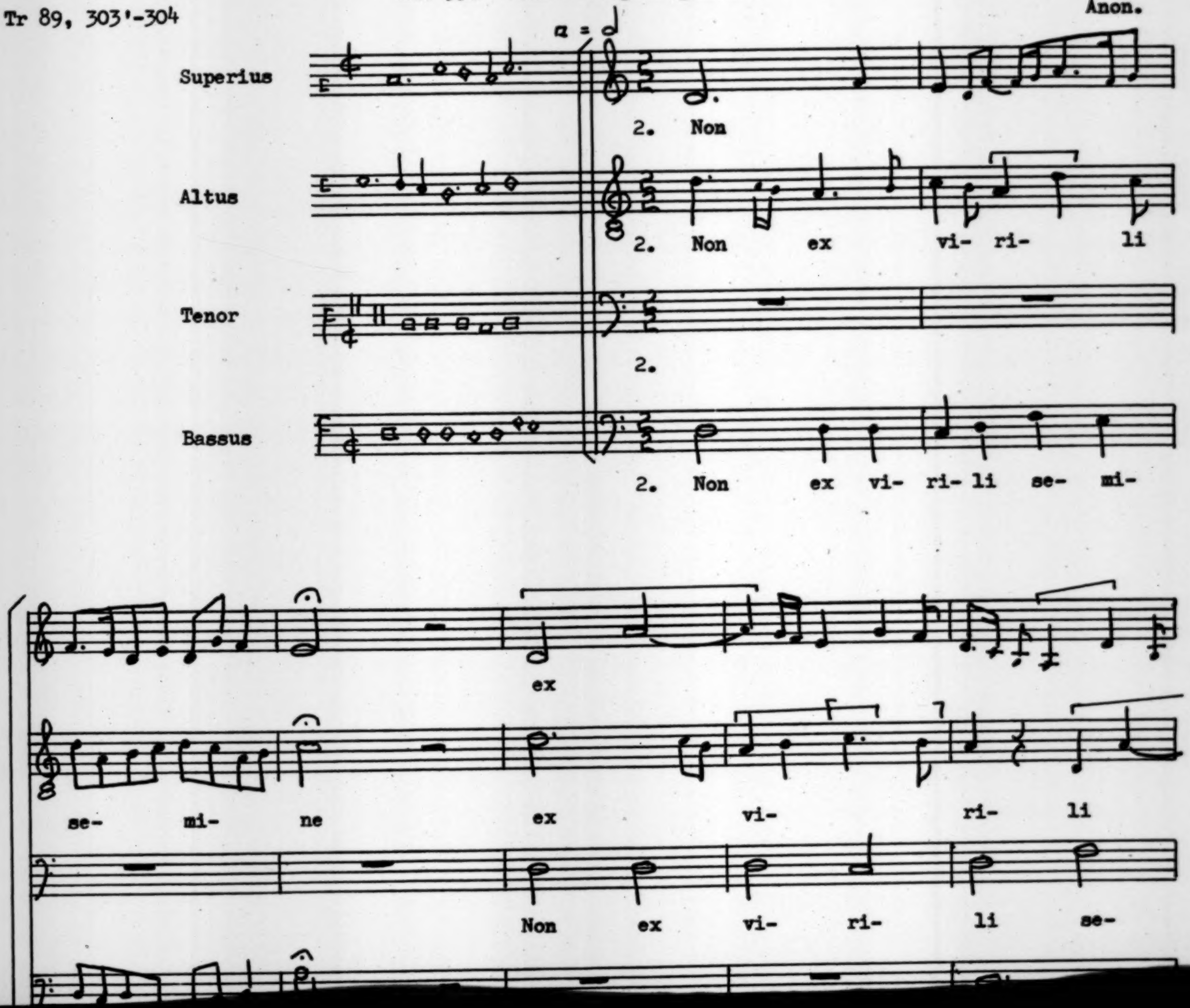

sti ju- di- ces Et ve- ra mun- di lu- mi- na,
Vo- tis pre- ca- mur cor- di- um, Au-


di-
te
pre-
ces
sup-
pli-
cum

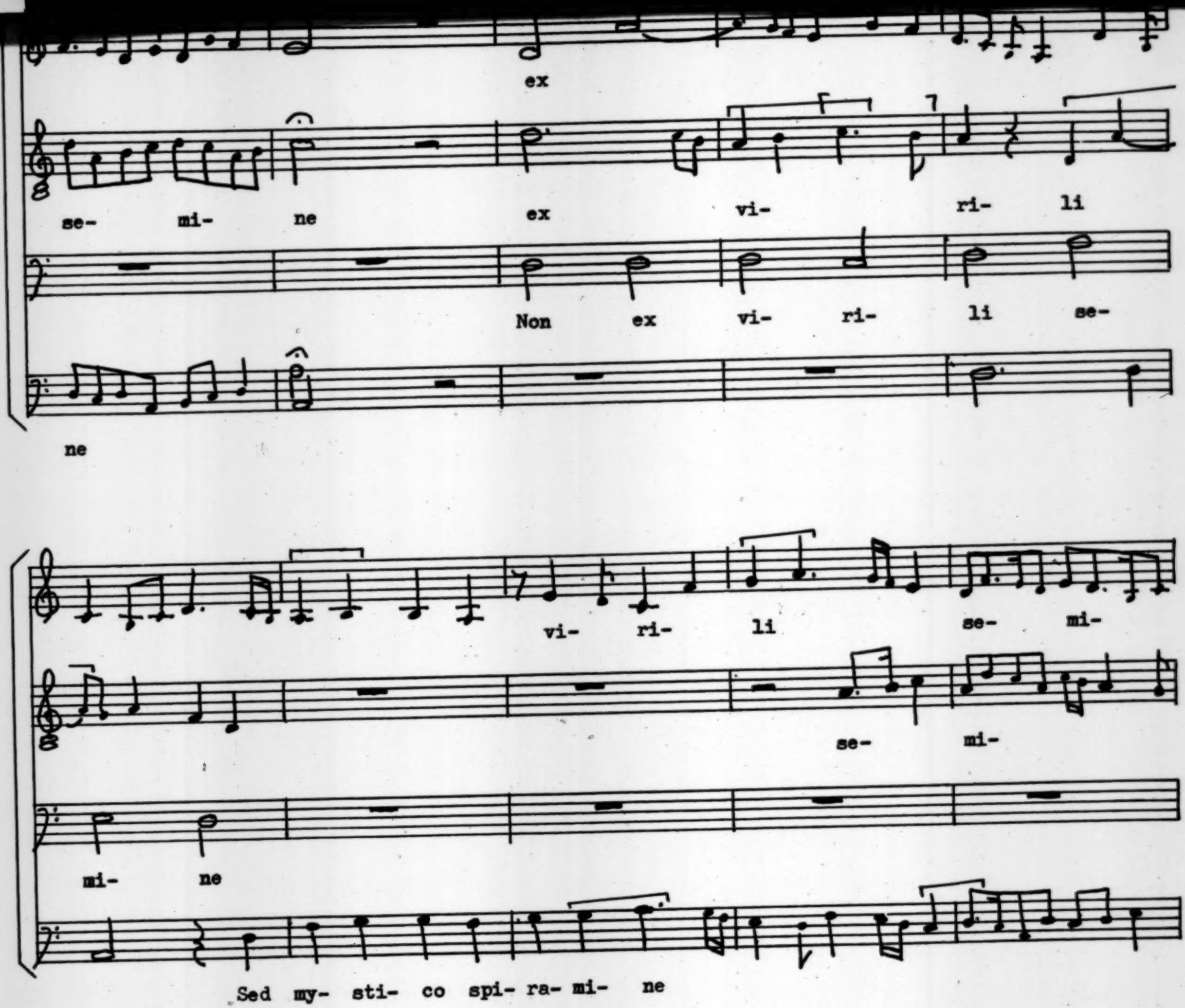
No. 33. Veni redemptor gentium

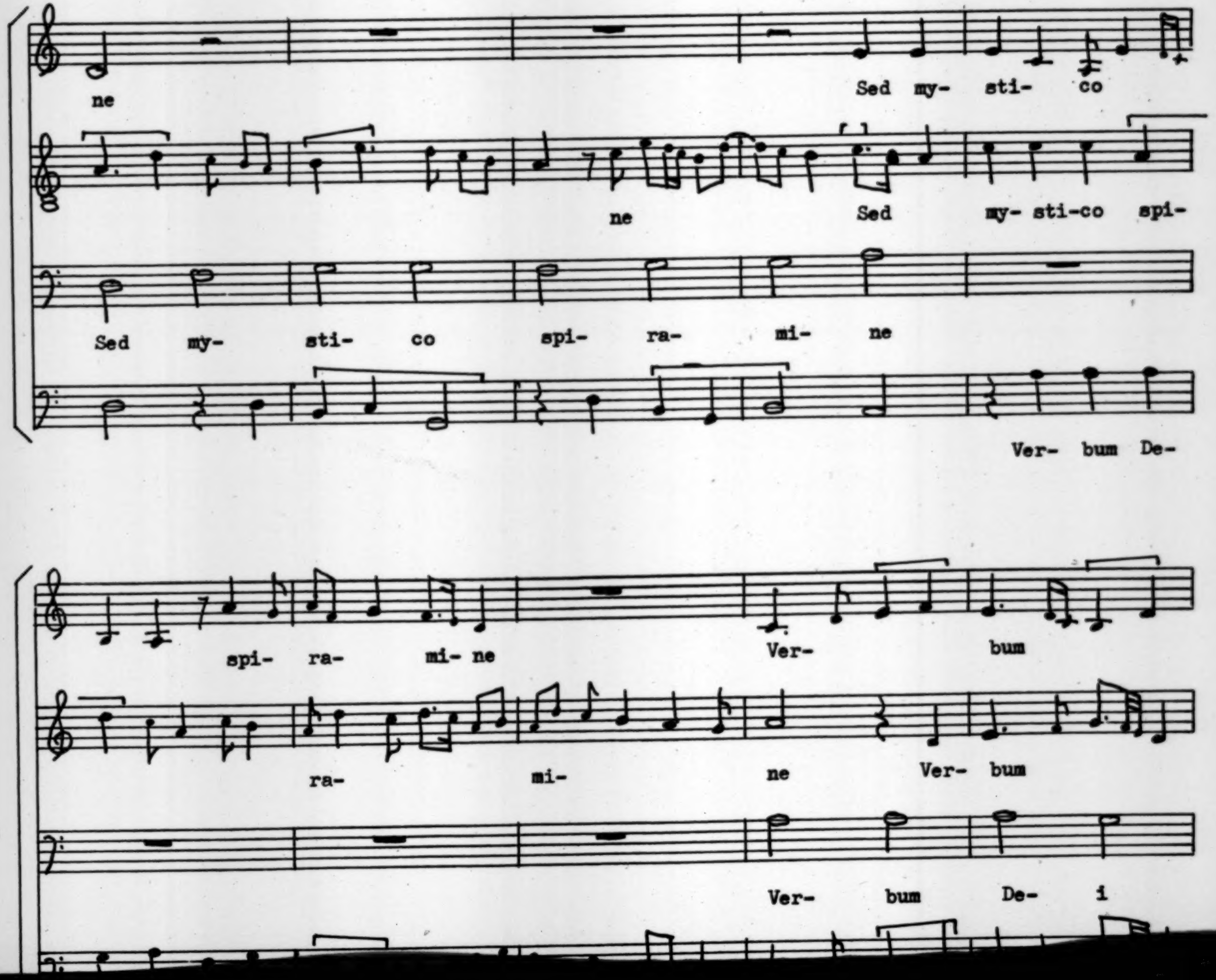
Tr 89, 303'-304

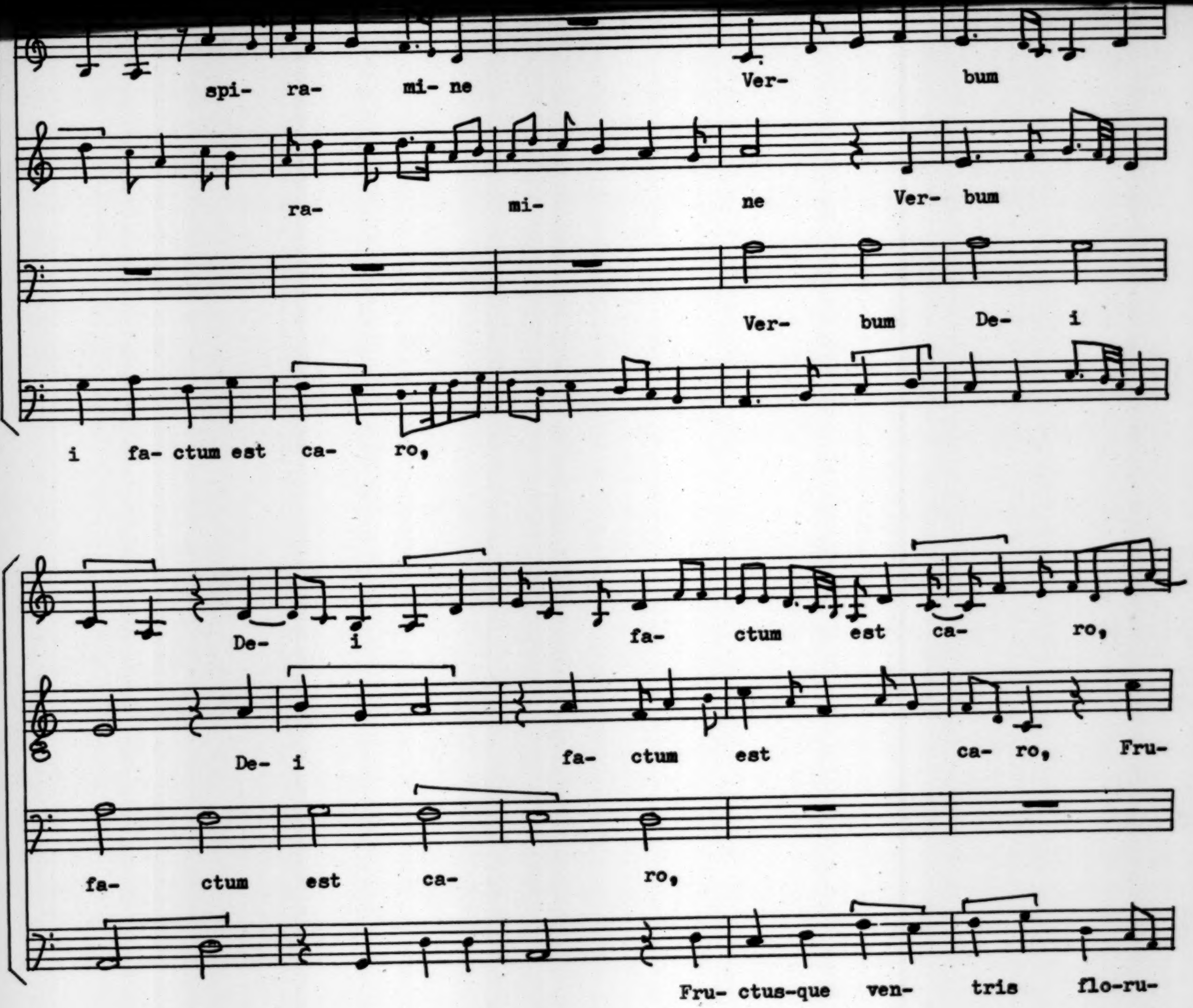
Anon.

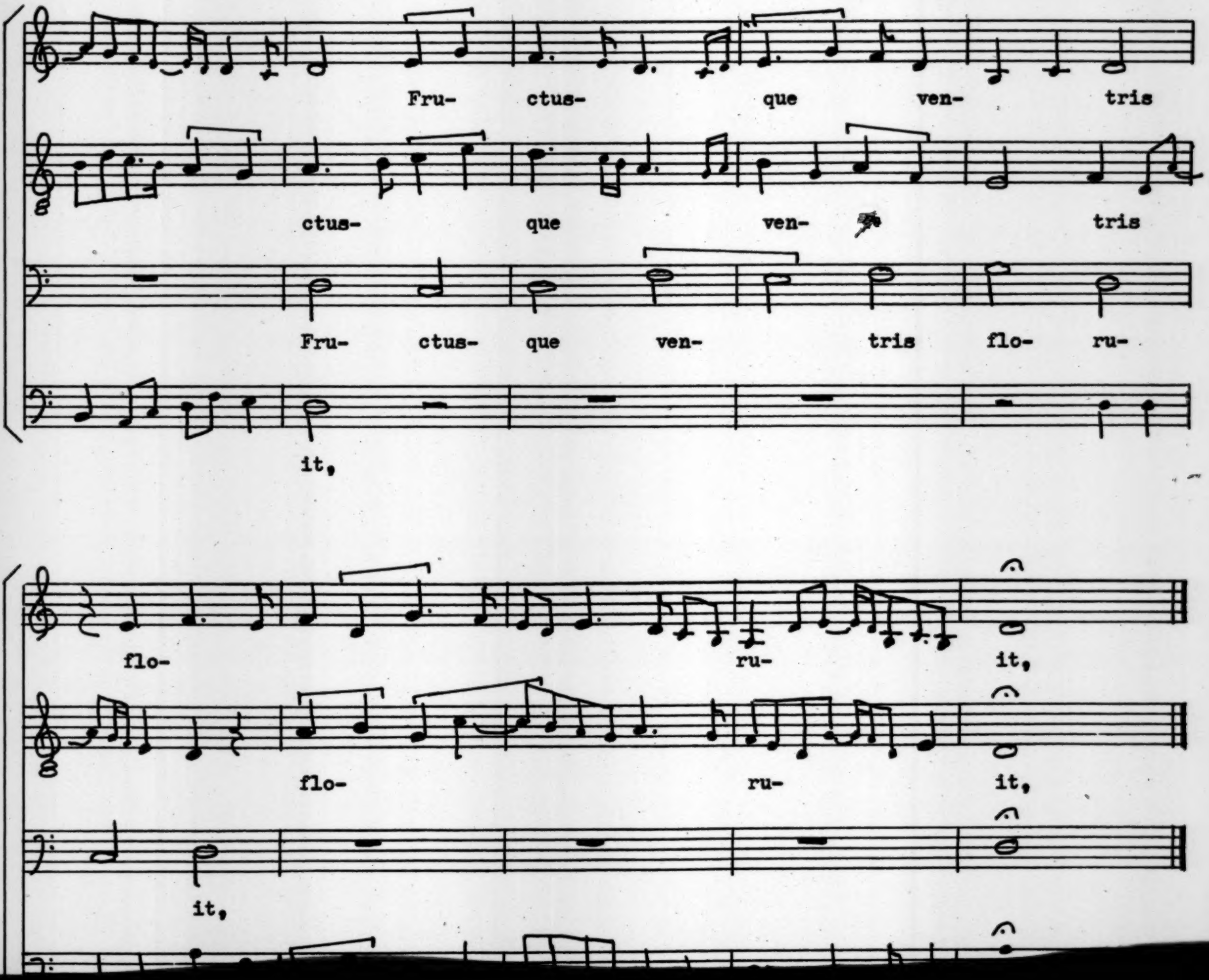


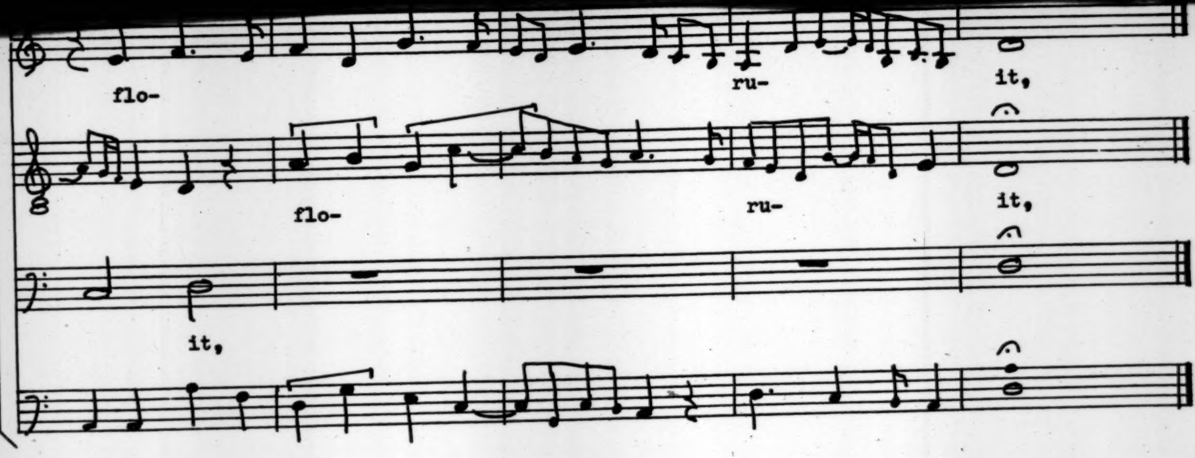
Superius
Altus
Tenor
Bassus
2. Non
2. Non ex vi- ri- li
2.
2. Non ex vi- ri- li se- mi-
ex
se- mi- ne ex vi- ri- li
Non ex vi- ri- li se-


ex
se- mi- ne ex vi- ri- li
Non ex vi- ri- li se-
ne
vi- ri- li se- mi-
se- mi-
mi- ne
Sed my- sti- co spi- ra- mi- ne


ne
Sed my- sti- co
ne Sed my- sti-co spi-
Sed my- sti- co spi- ra- mi- ne
Ver- bum De-
spi- ra- mi- ne Ver- bum
ra- mi- ne Ver- bum
Ver- bum De- i


spi- ra- mi- ne Ver- bum
ra- mi- ne Ver- bum
Ver- bum De- i
i fa- ctum est ca- ro,
De- i fa- ctum est ca- ro,
De- i fa- ctum est ca- ro, Fru-
fa- ctum est ca- ro,
Fru- ctus-que ven- tris flo-ru-

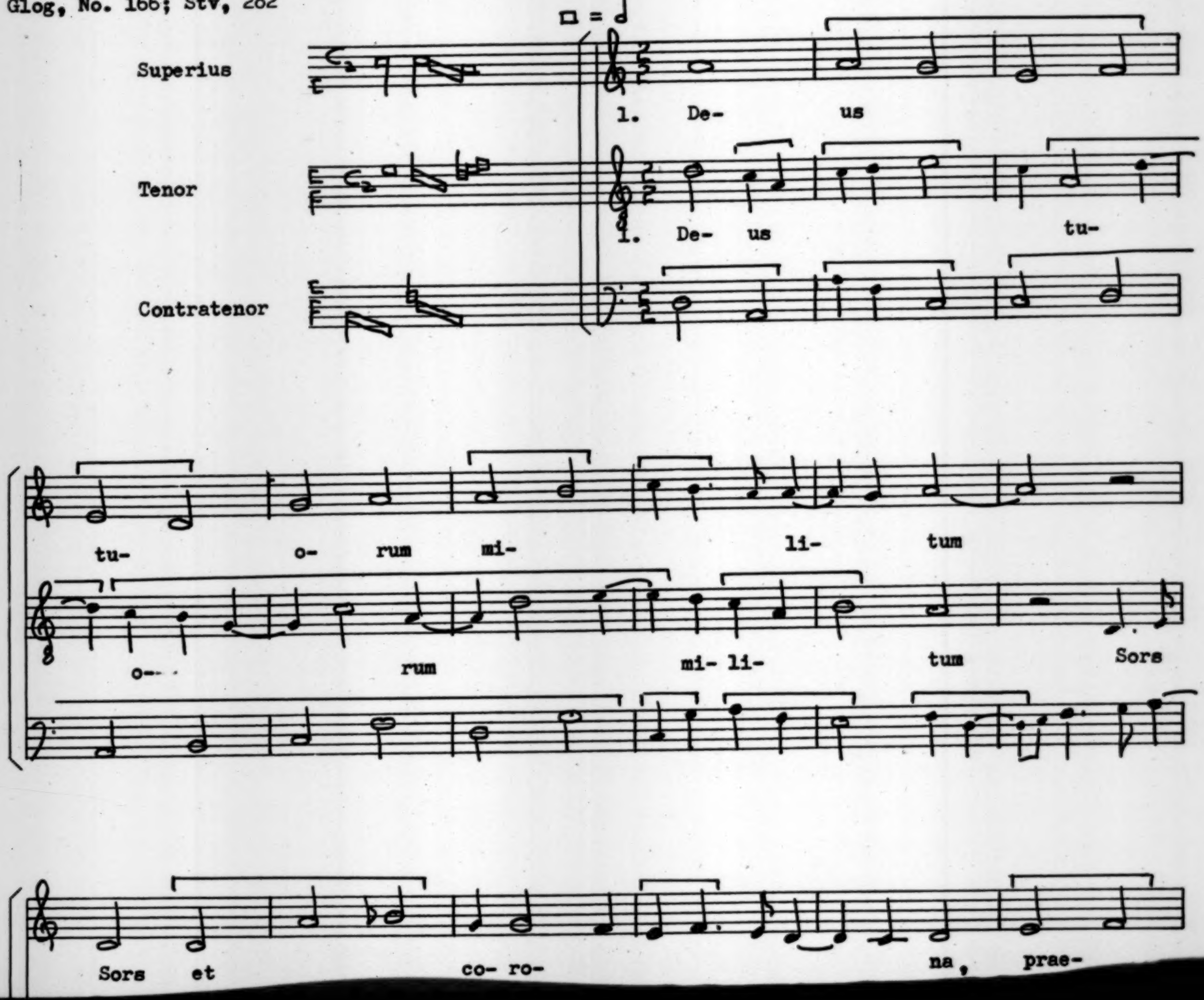

Fru- ctus- que ven- tris
ctus- que ven- tris
Fru- ctus- que ven- tris flo- ru-
it,
flo- ru- it,
flo- ru- it,
it,

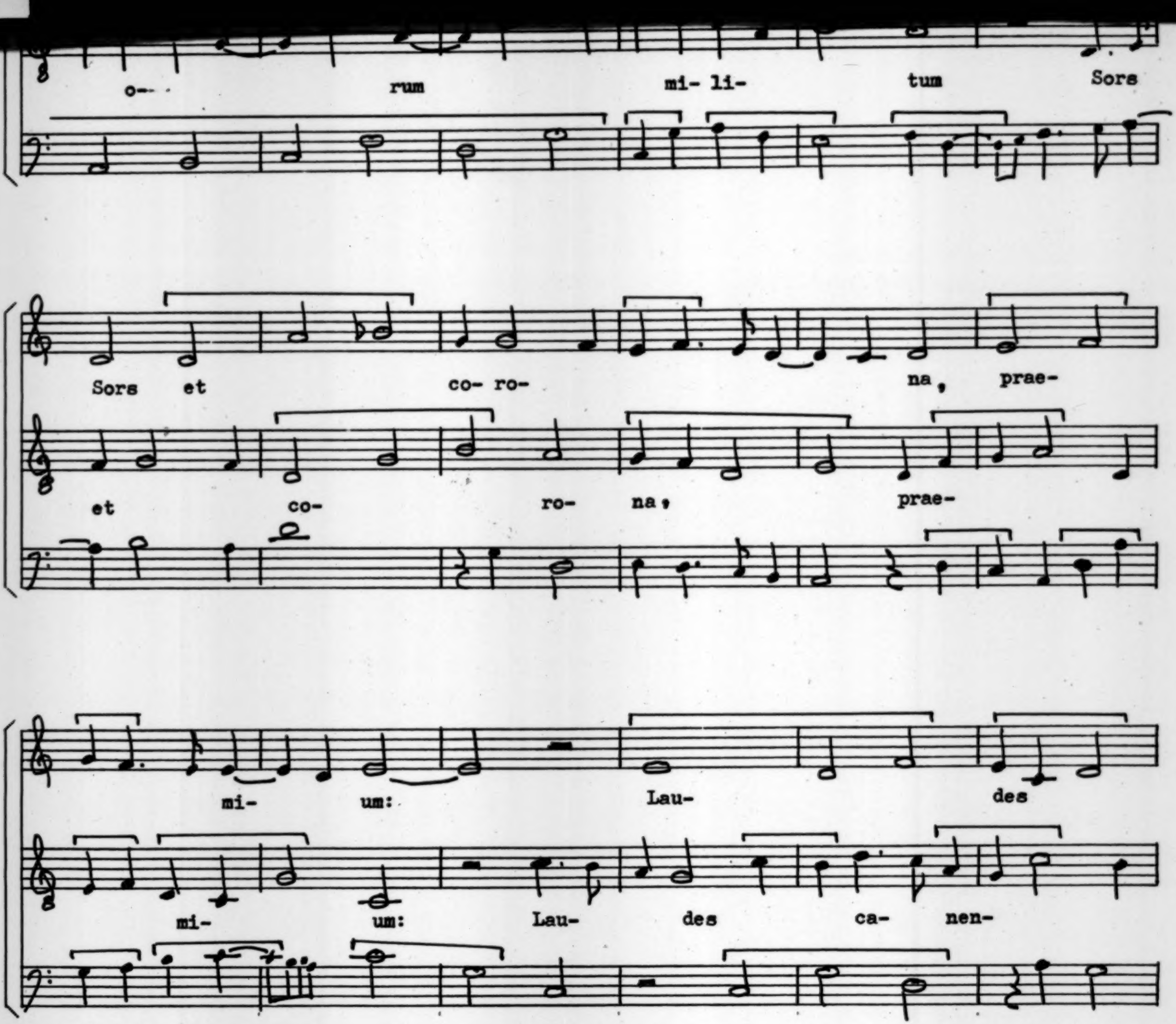

flo-
ru-
it,
flo-
ru-
it,
it,

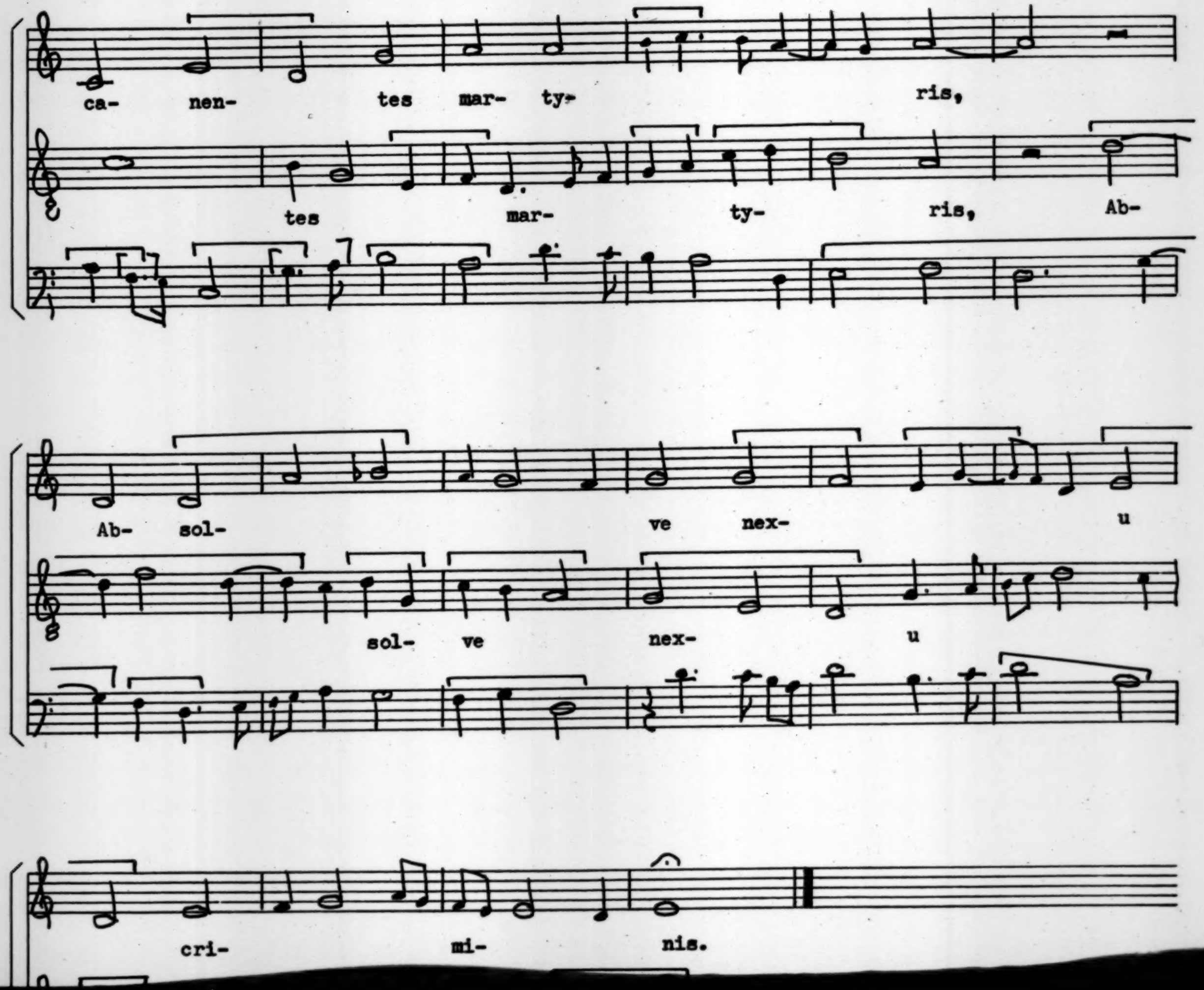
No. 34. Deus tuorum militum

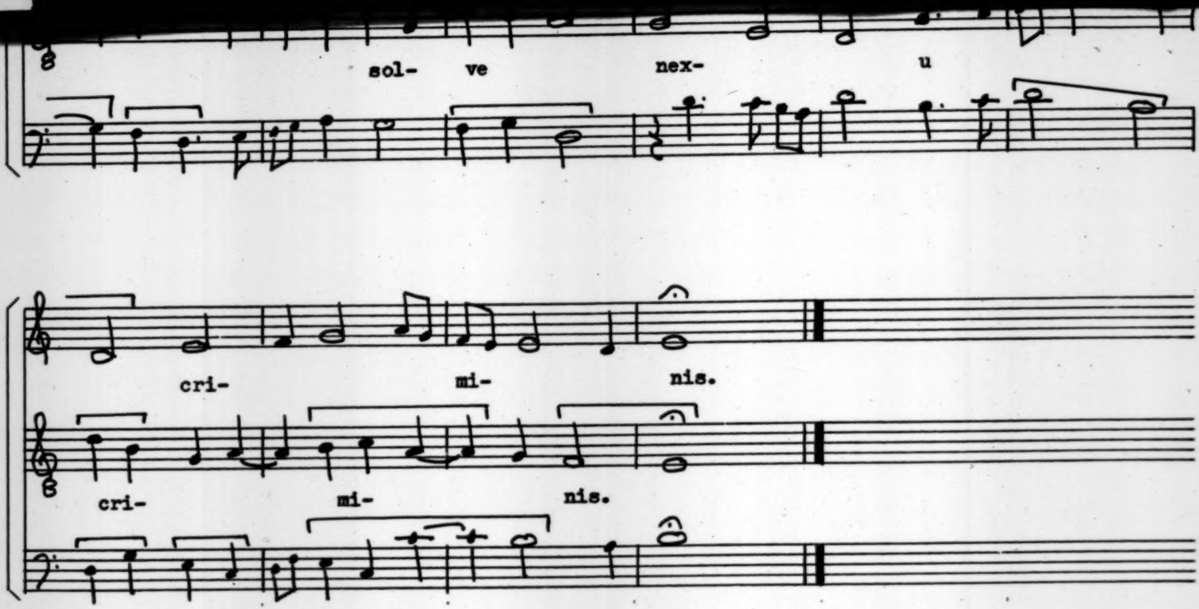
Glog, No. 166; Stv, 282

Anon.


Superius
Tenor
Contratenor
1. De- us
1. De- us tu-
tu- o- rum mi- li- tum
o- rum mi- li- tum Sors
Sors et co- ro- na, prae-


o- rum mi- li- tum Sors
Sors et co- ro- na, prae-
et co- ro- na, prae-
mi- um: Lau- des
mi- um: Lau- des ca- nen-

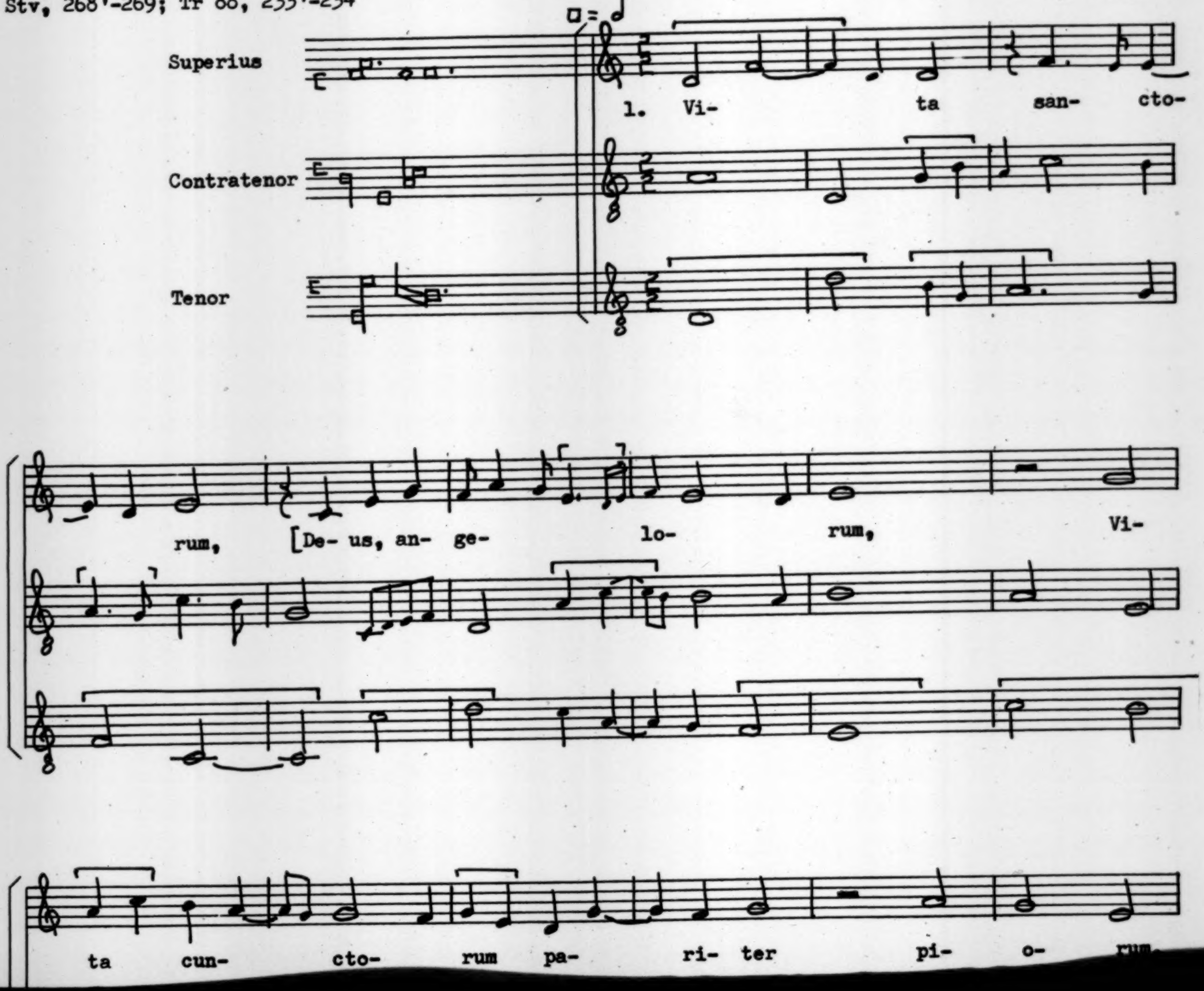

ca- nen- tes mar- ty- ris,
tes mar- ty- ris, Ab-
Ab- sol- ve nex- u
sol- ve nex- u
cri- mi- nis.

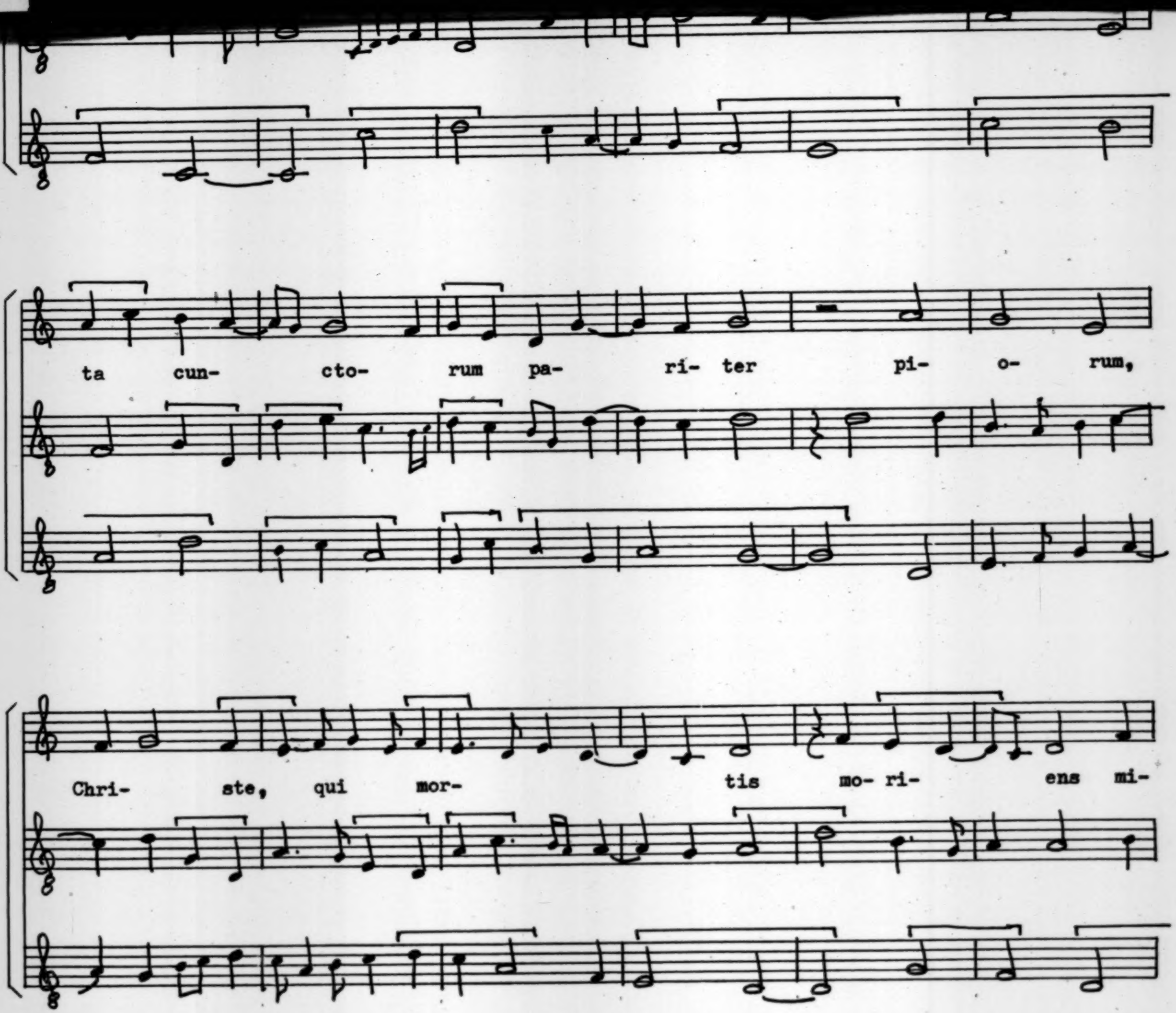

sol- ve nex- u
cri- mi- nis.
cri- mi- nis.

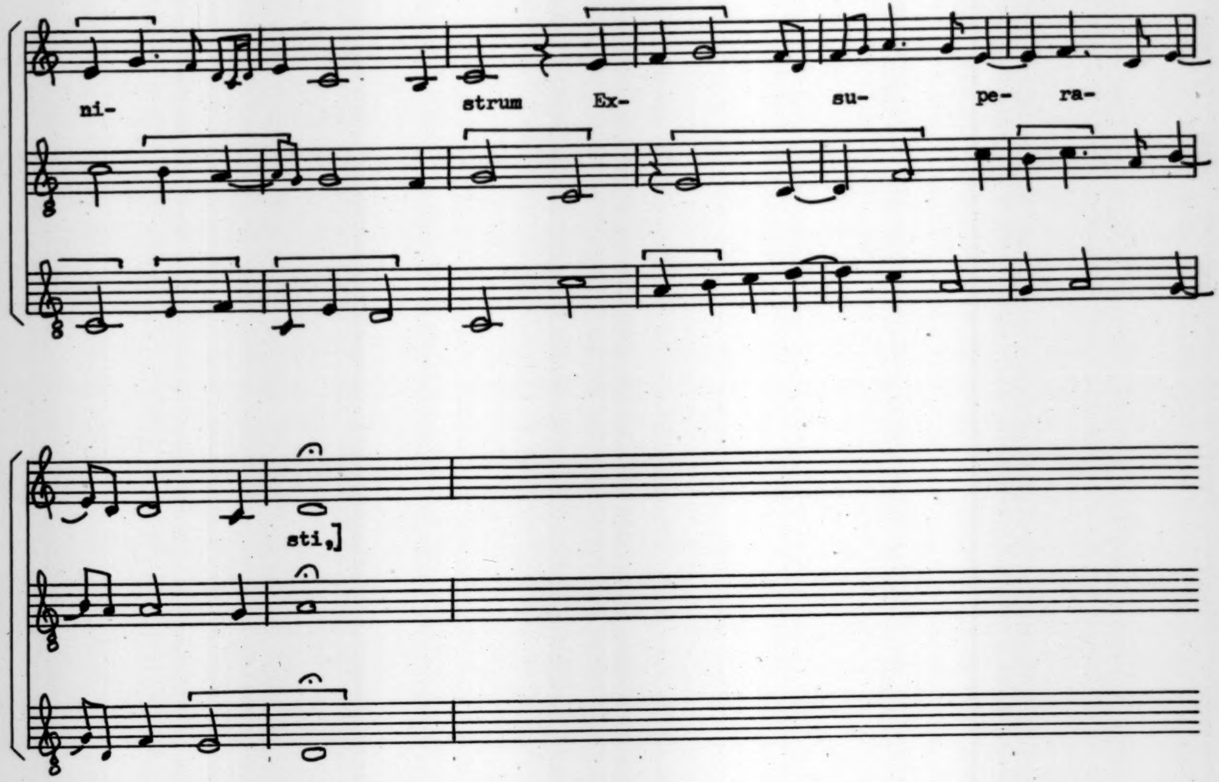
No. 35a. Vita sanctorum

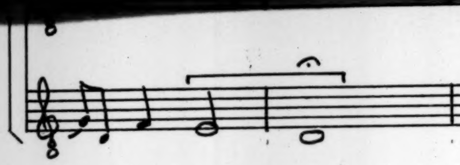
Stv, 268'-269; Tr 88, 233'-234

Anon.


Superius
Contratenor
Tenor
1. Vi- ta san- cto-
rum, [De- us, an- ge- lo- rum, Vi-
ta cun- cto- rum pa- ri- ter pi- o- rum.


ta cun- cto- rum pa- ri- ter pi- o- rum,
Chri- ste, qui mor- tis mo- ri- ens mi-

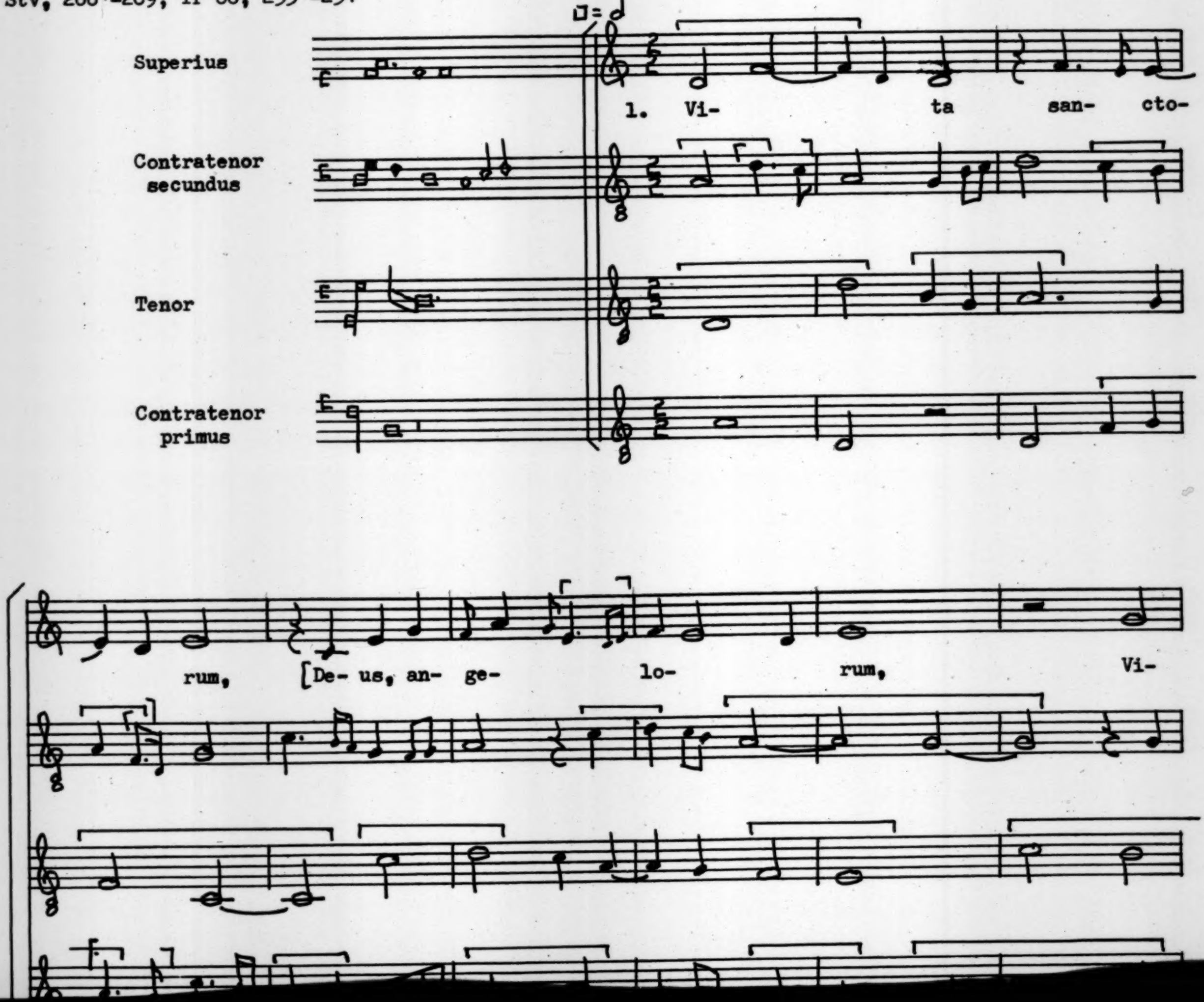

ni-
strum
Ex-
su-
pe-
ra-
sti,]

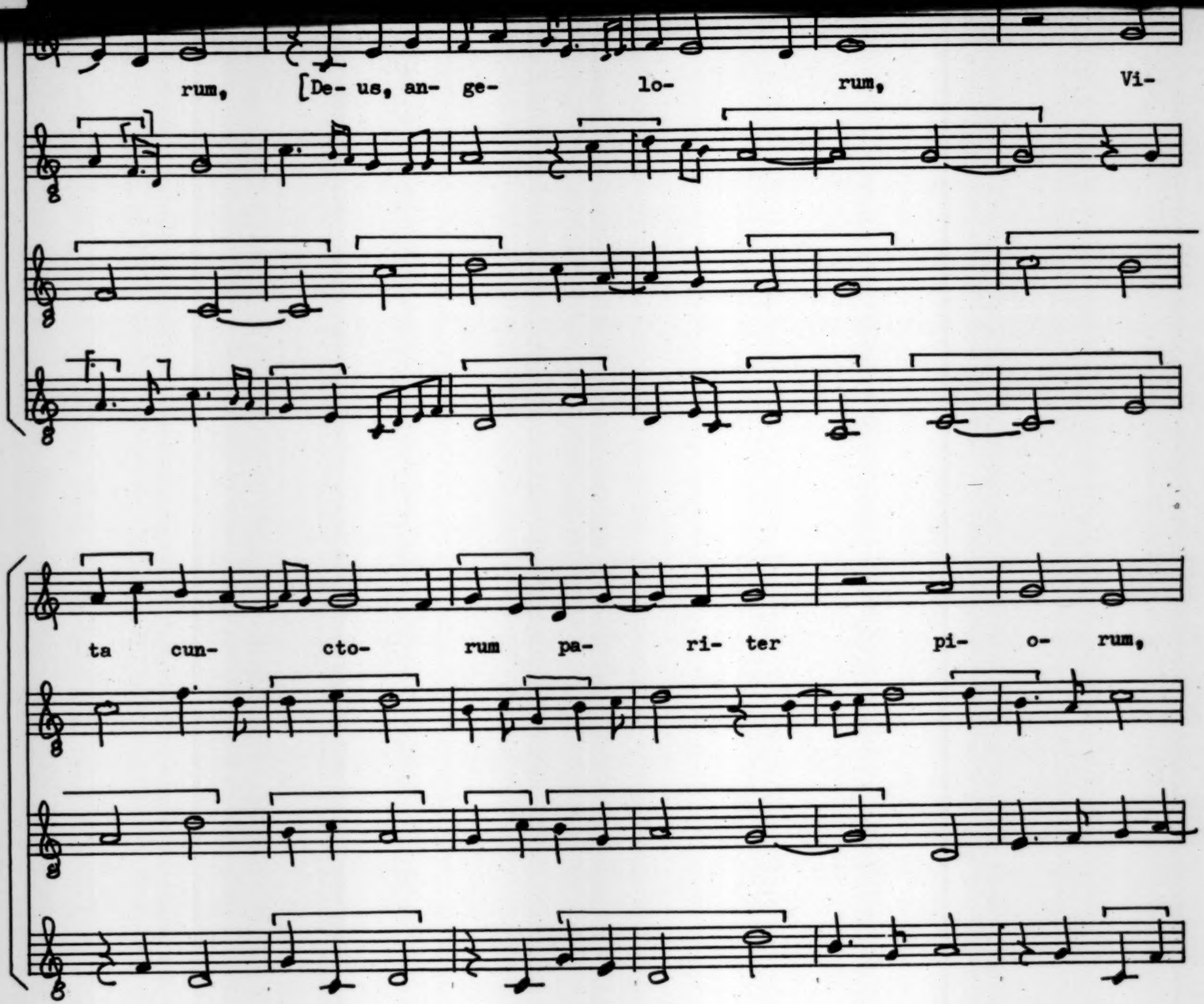


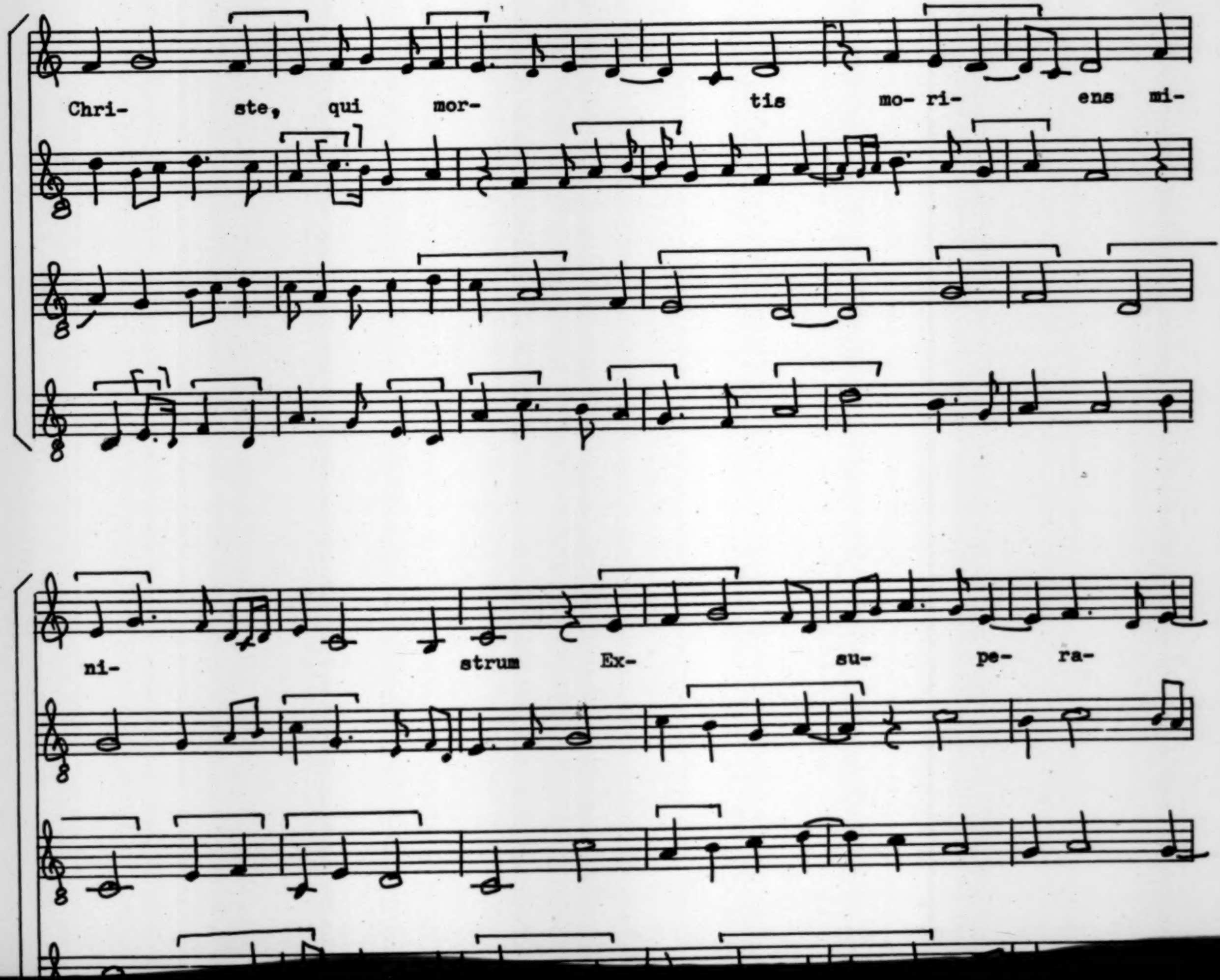
No. 35b. Vita sanctorum

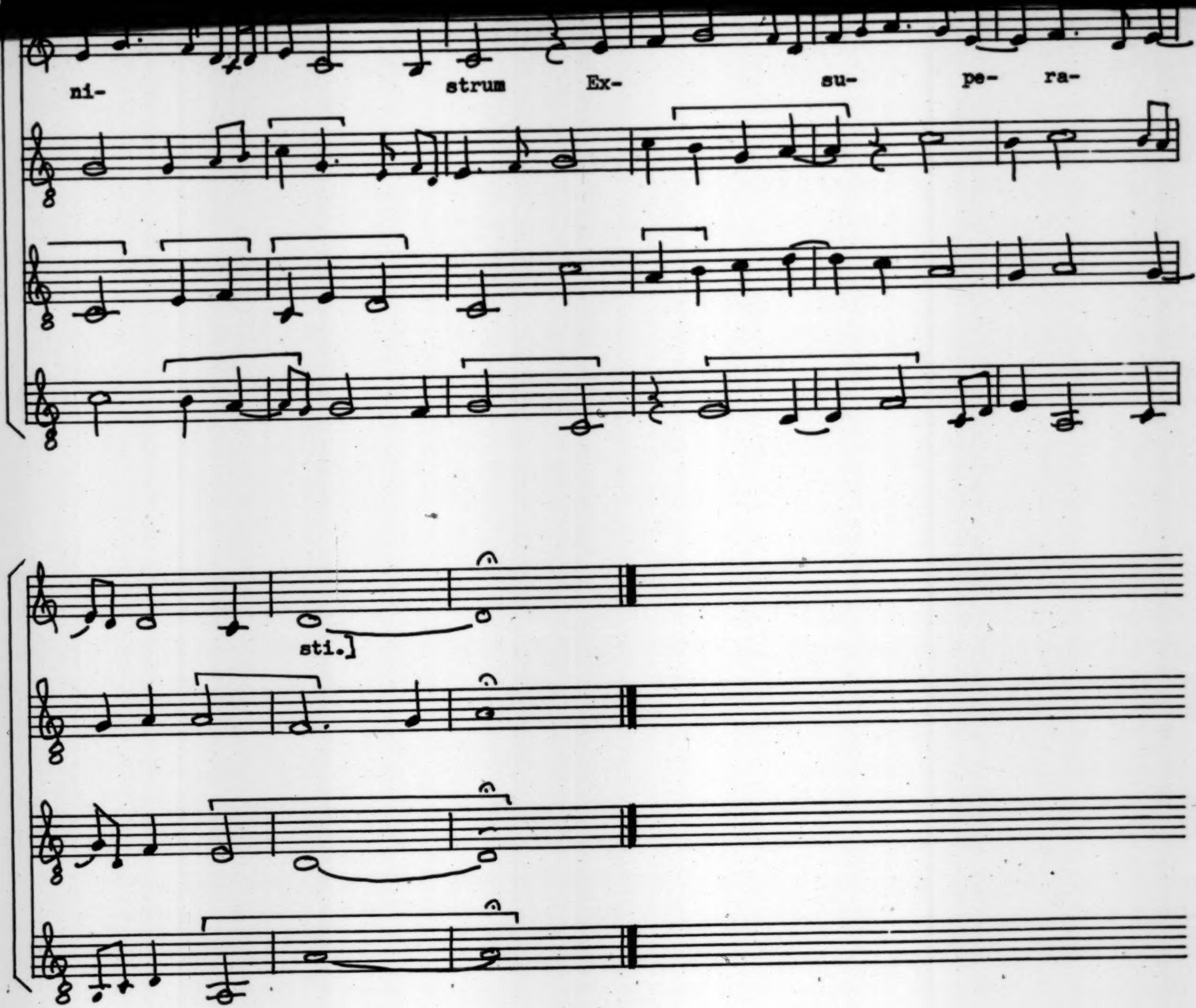
Stv, 268'-269; Tr 88, 233'-234

Anon.


Superius
Contratenor secundus
Tenor
Contratenor primus
1. Vi- ta san- cto-
rum, [De- us, an- ge- lo- rum, Vi-


rum, [De- us, an- ge- lo- rum, Vi-
ta cun- cto- rum pa- ri- ter pi- o- rum,

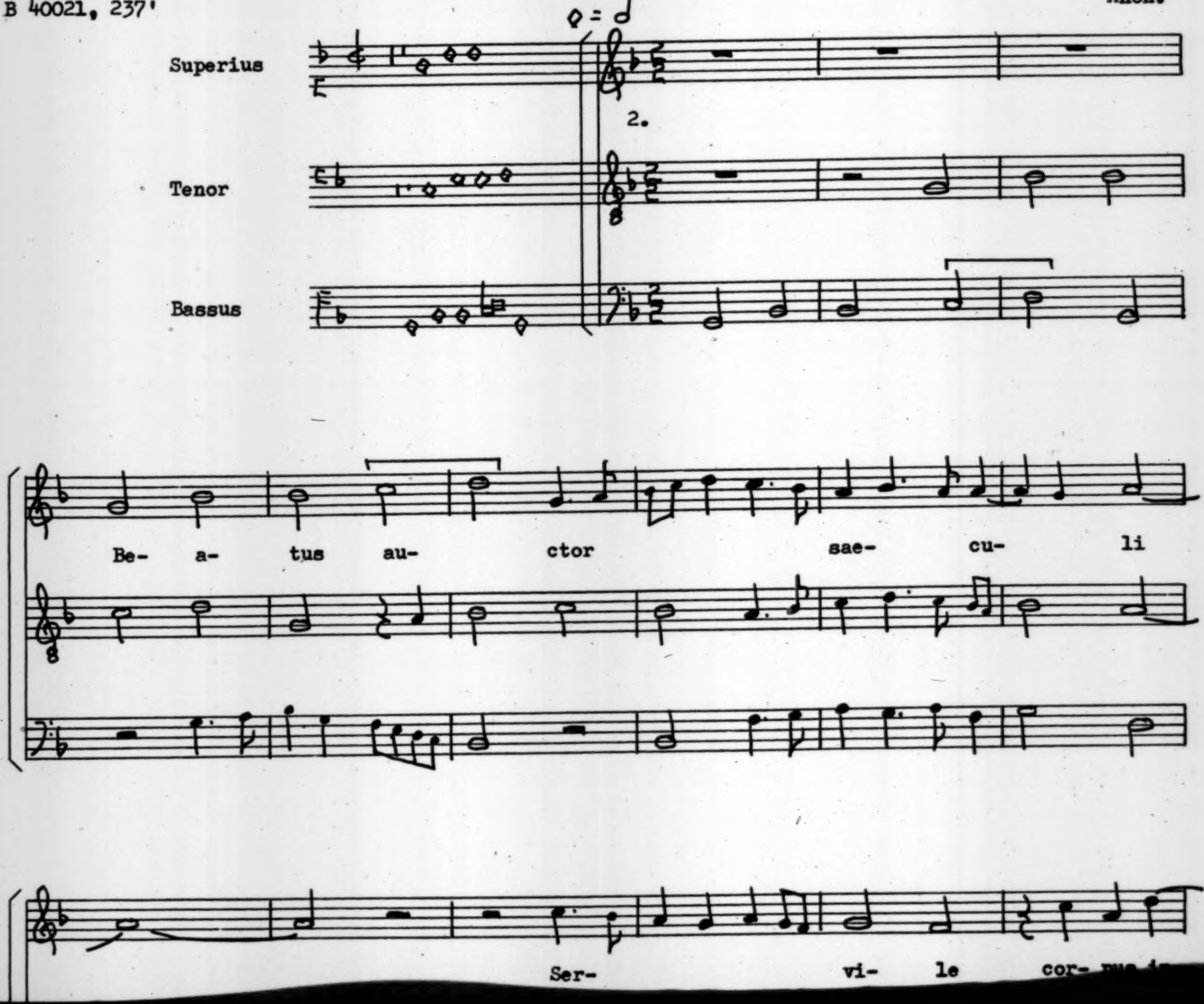

Chri- ste, qui mor- tis mo- ri- ens mi-
ni- strum Ex- su- pe- ra-

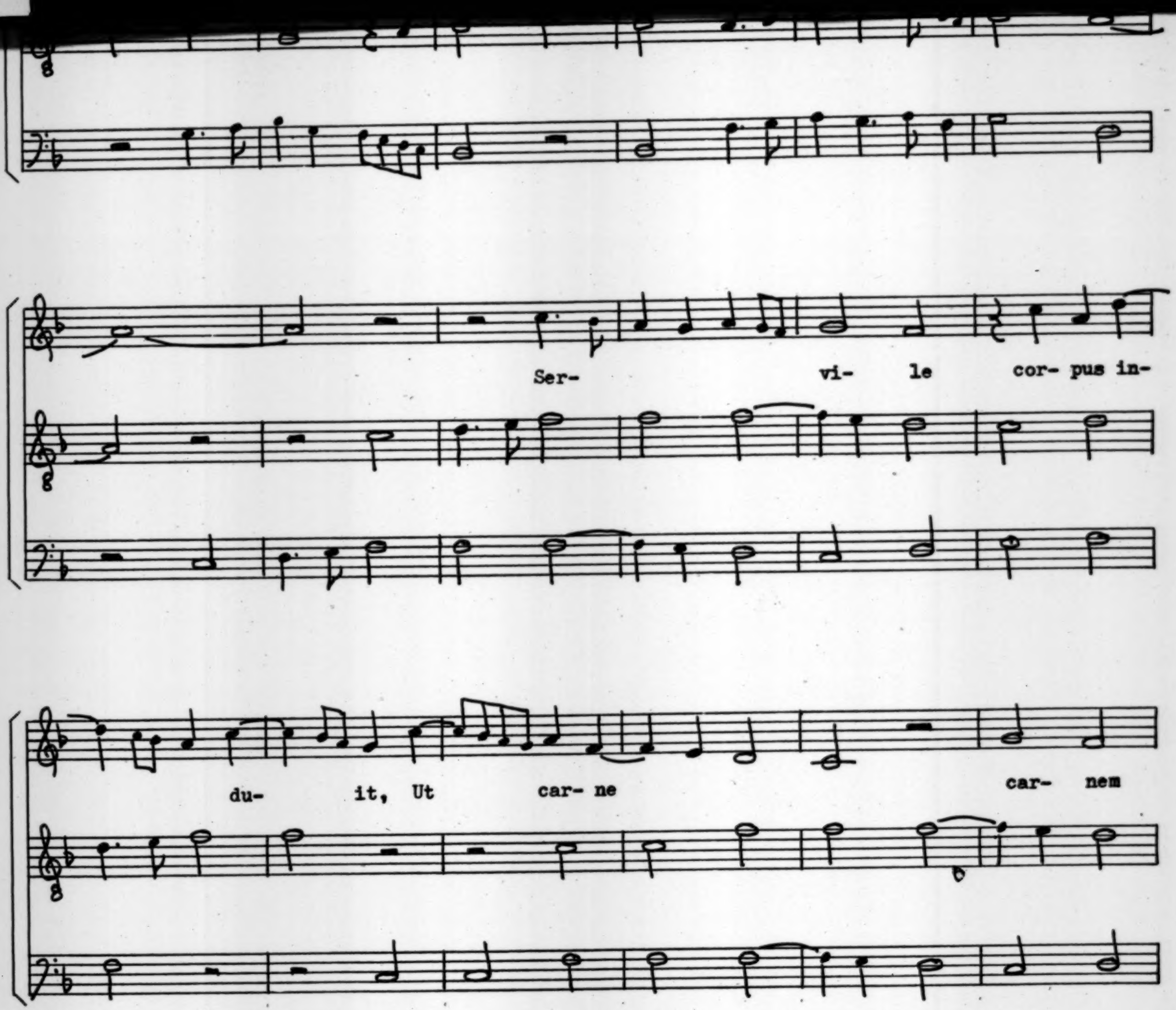

ni-
strum
Ex-
su-
pe-
ra-
sti.]

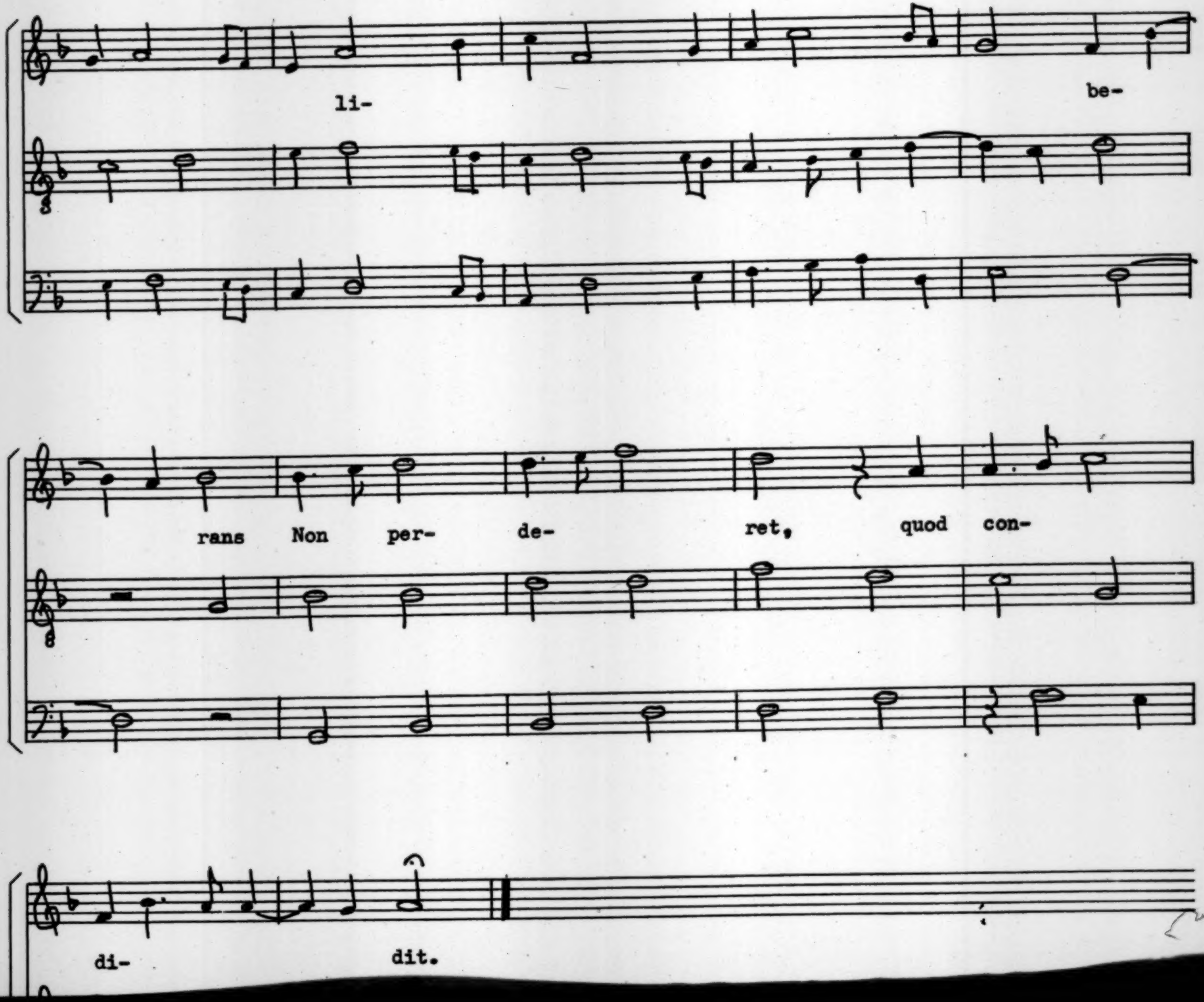
No. 36. A solis ortus cardine

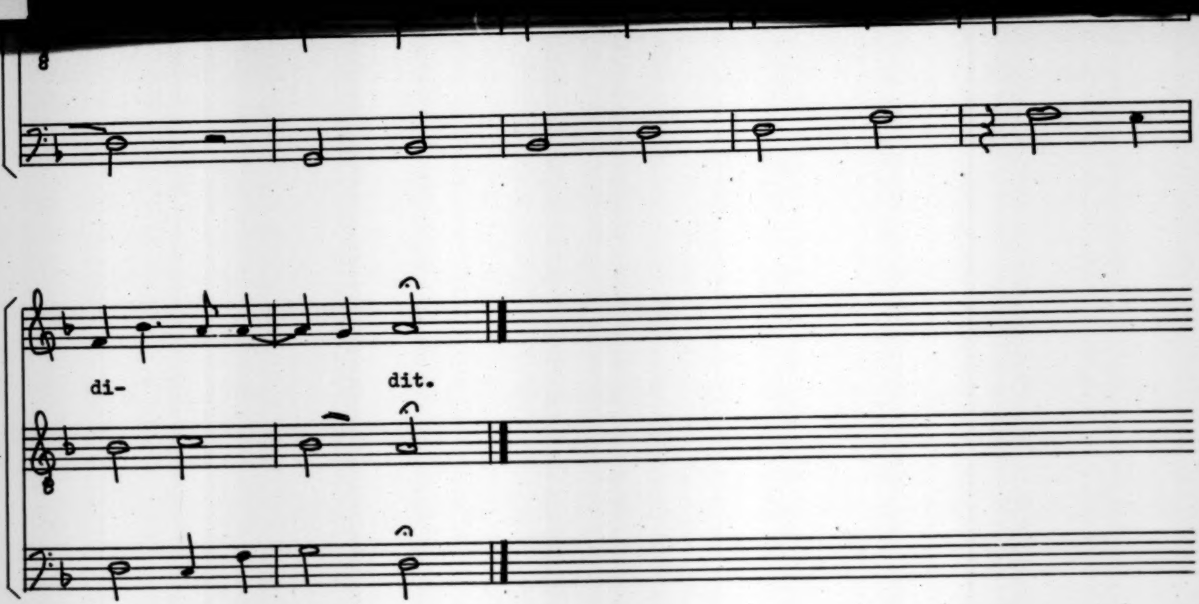
B 40021, 237'

Anon.


◇ = 𝅗𝅥
Superius
Tenor
Bassus
2.
Be- a- tus au- ctor sae- cu- li
Ser- vi- le cor- pus i


Ser- vi- le cor- pus in-
du- it, Ut car- ne car- nem

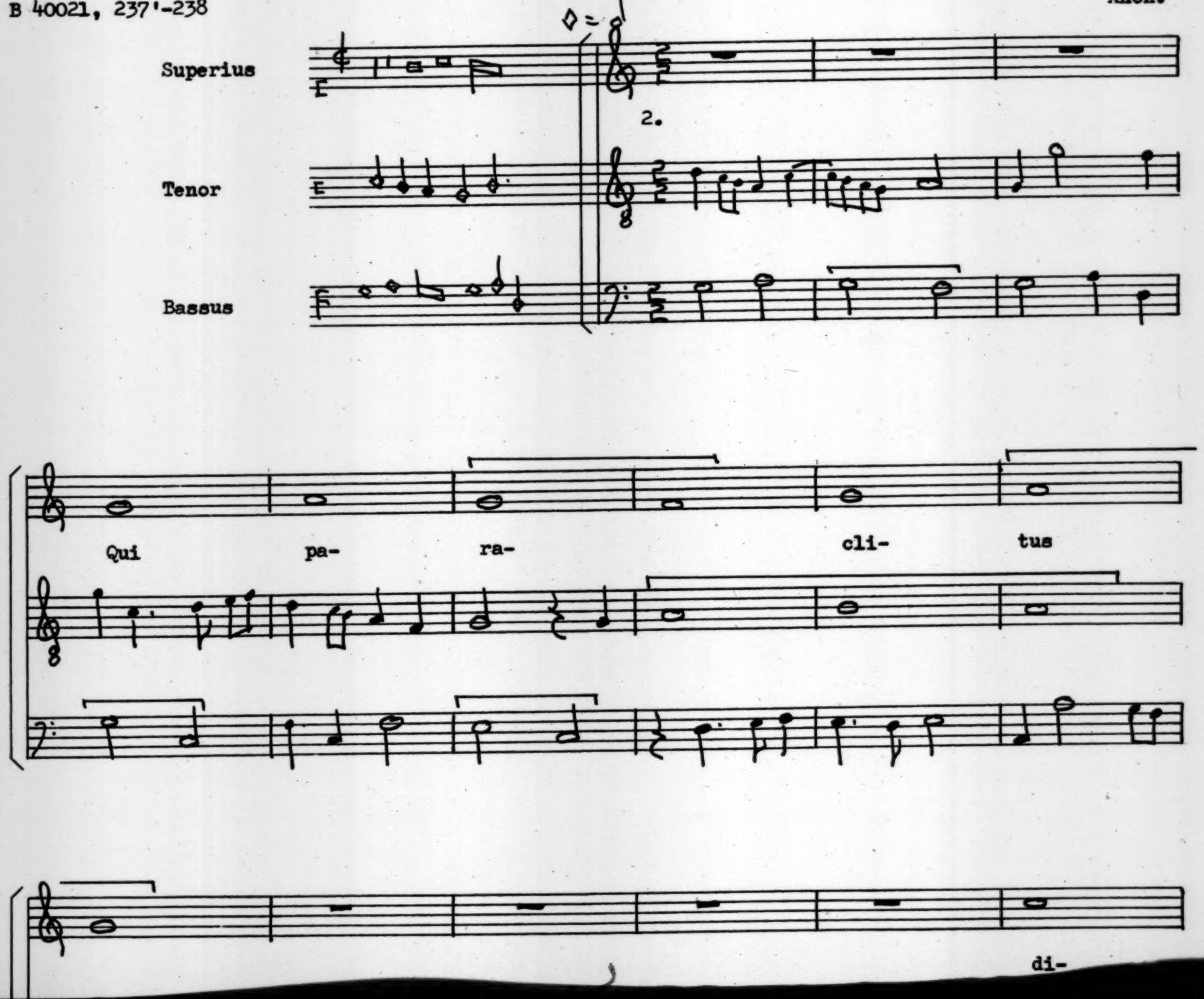

li-
be-
rans
Non
per-
de-
ret,
quod
con-
di-
dit.

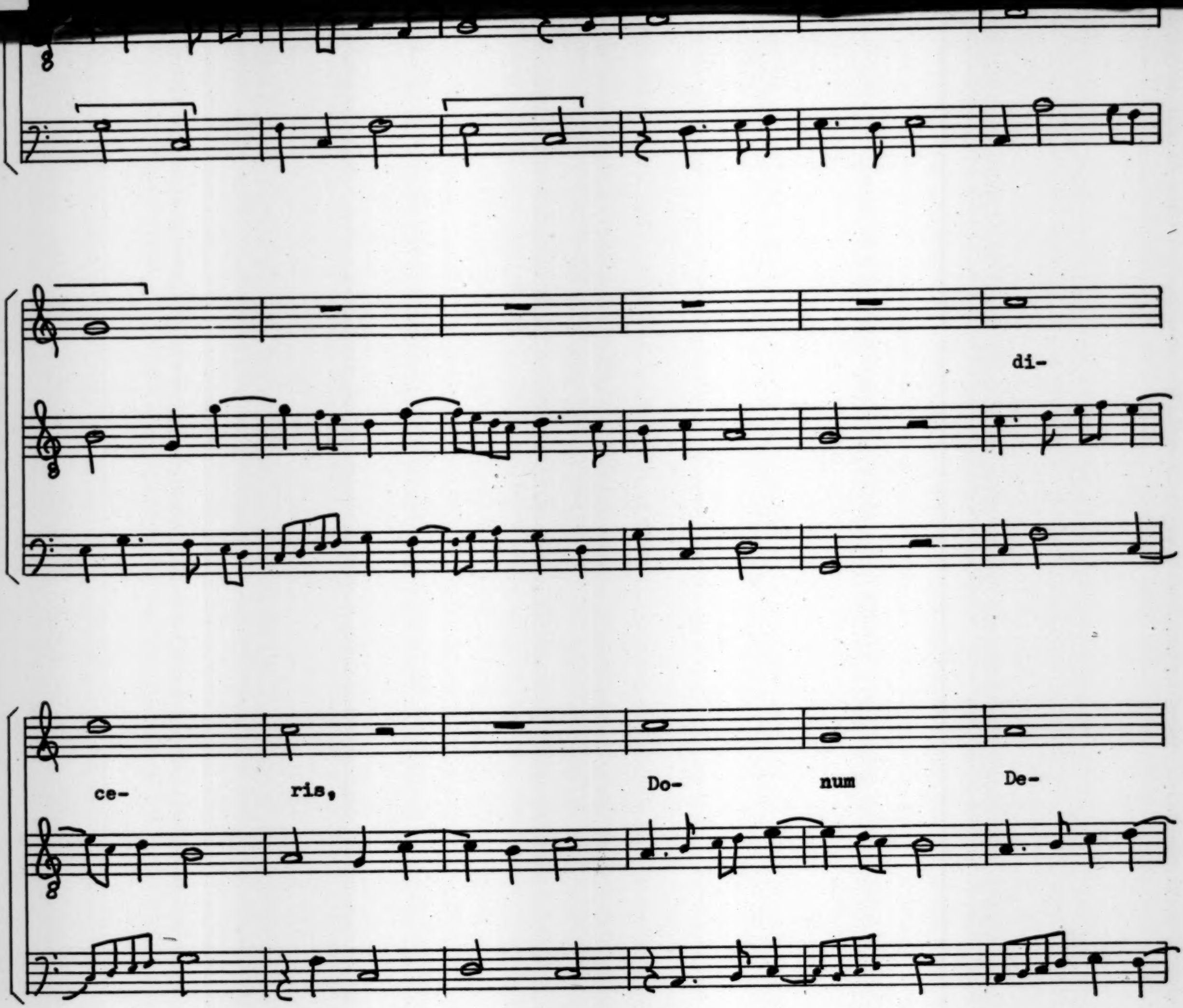

8
di-
dit.
8

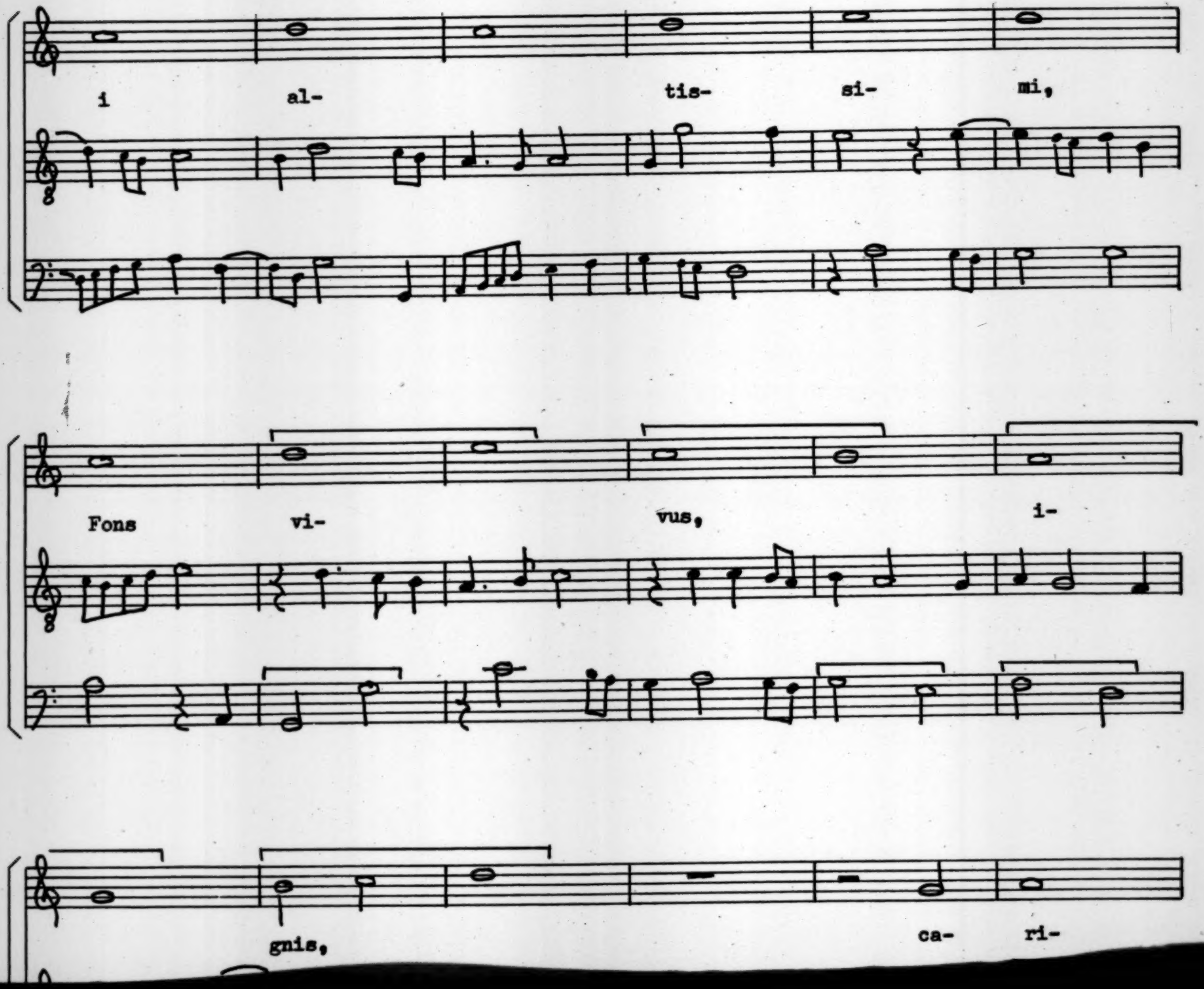
No. 37. Veni creator spiritus

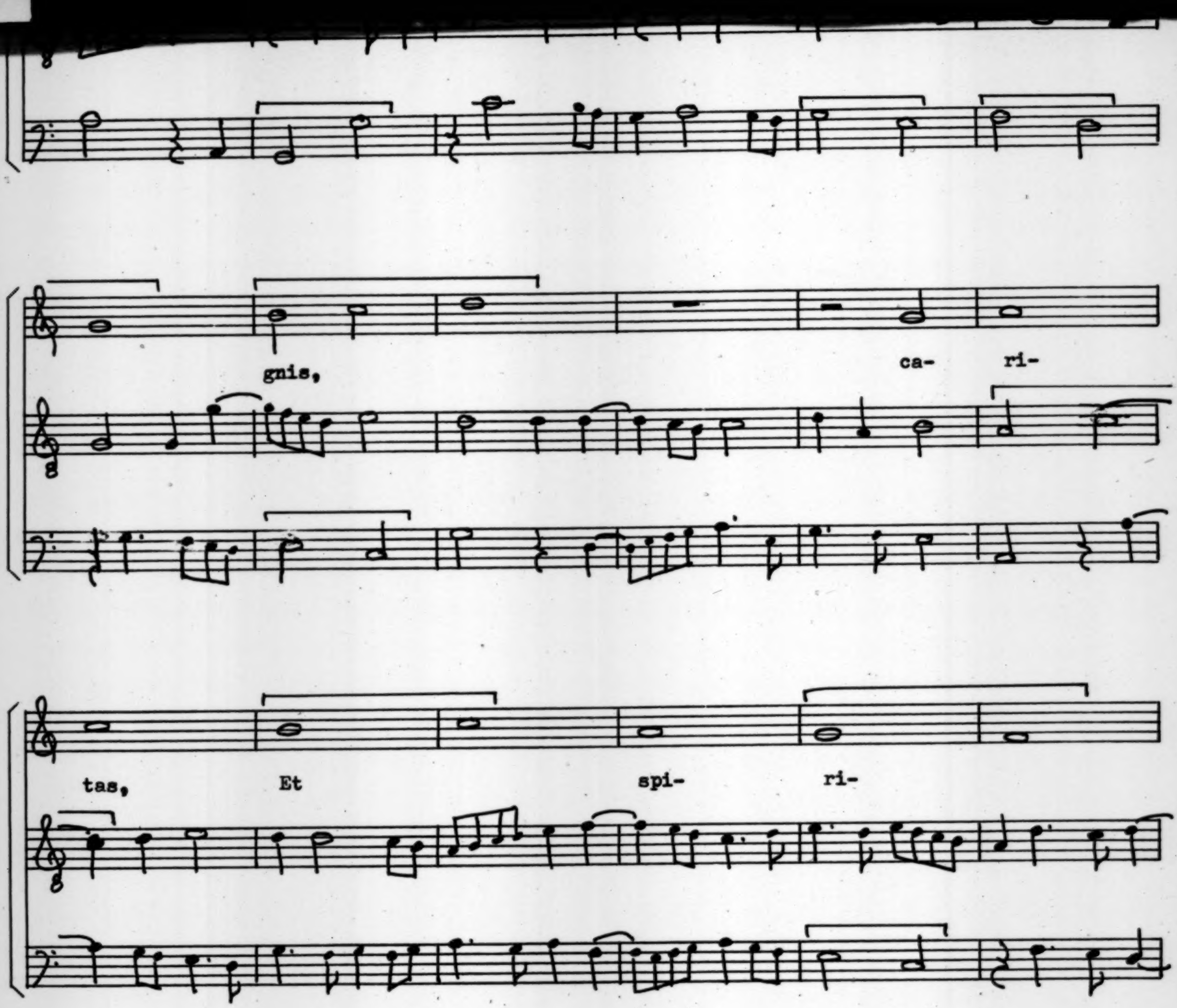
B 40021, 237'-238

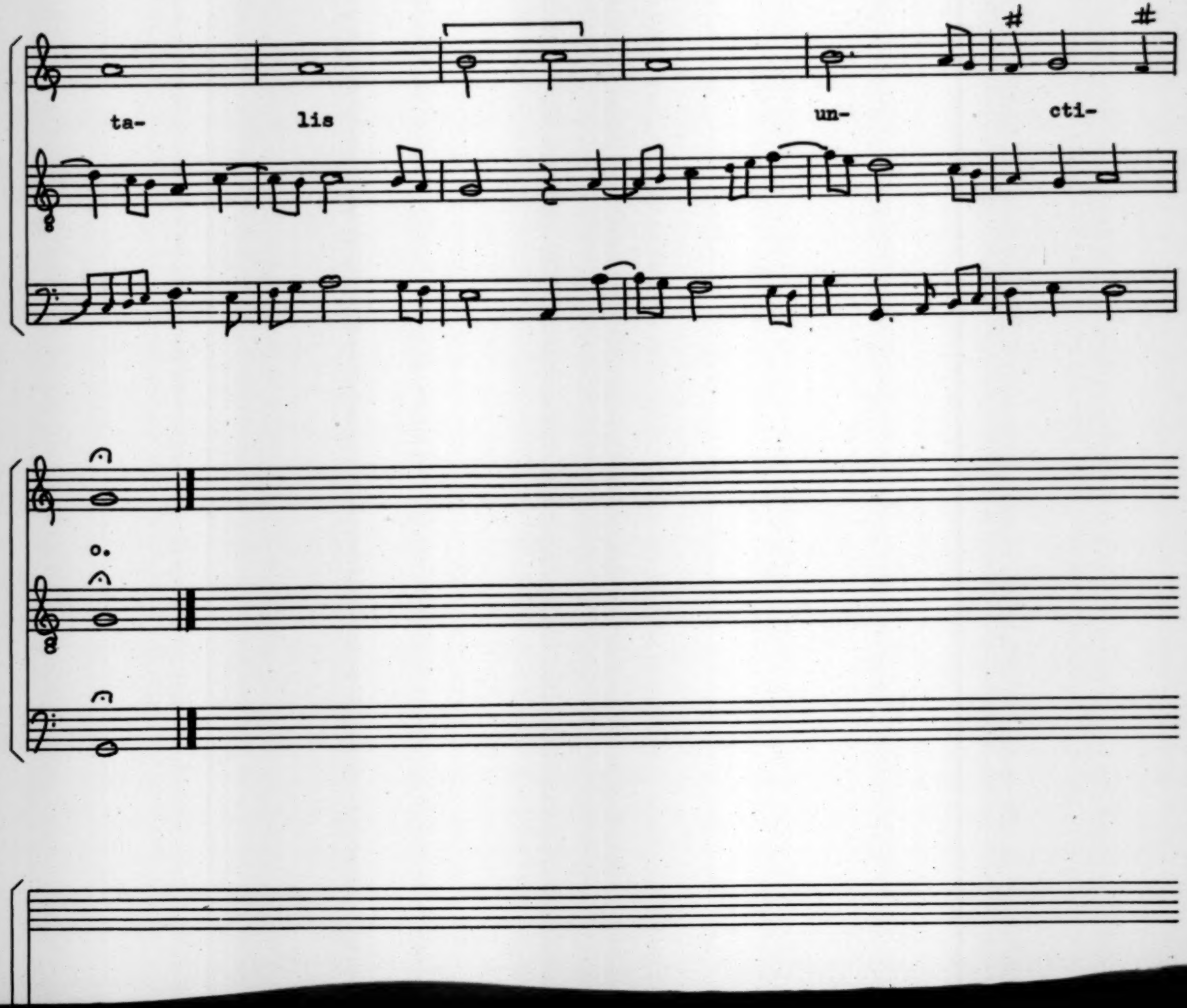
Anon.


Superius
Tenor
Bassus
2.
Qui
pa-
ra-
cli-
tus
di-


di-
ce-
ris,
Do-
num
De-


i al- tis- si- mi,
Fons vi- vus, i-
gnis, ca- ri-

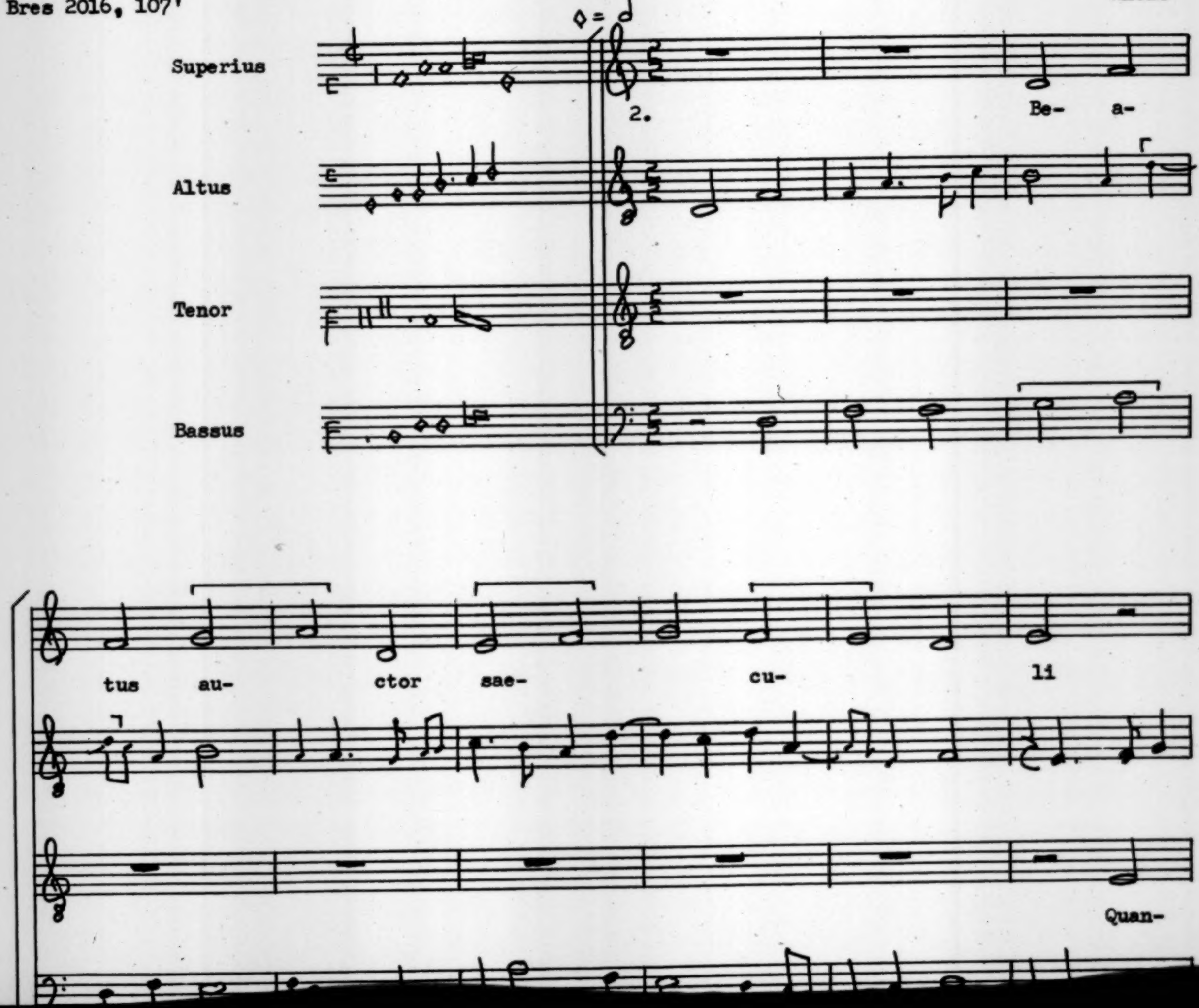

gnis,
ca-
ri-
tas,
Et
spi-
ri-

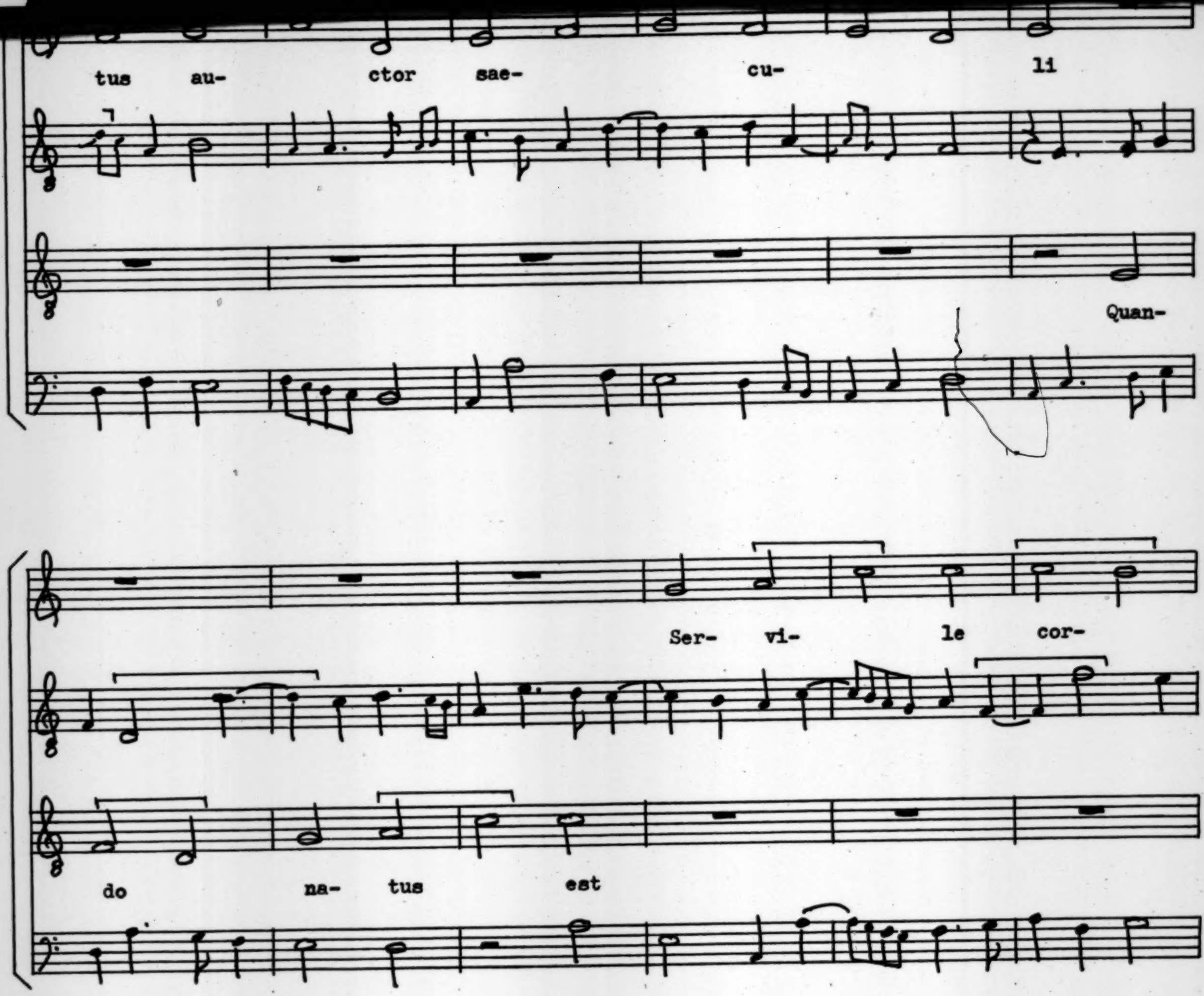

ta-
lis
un-
cti-

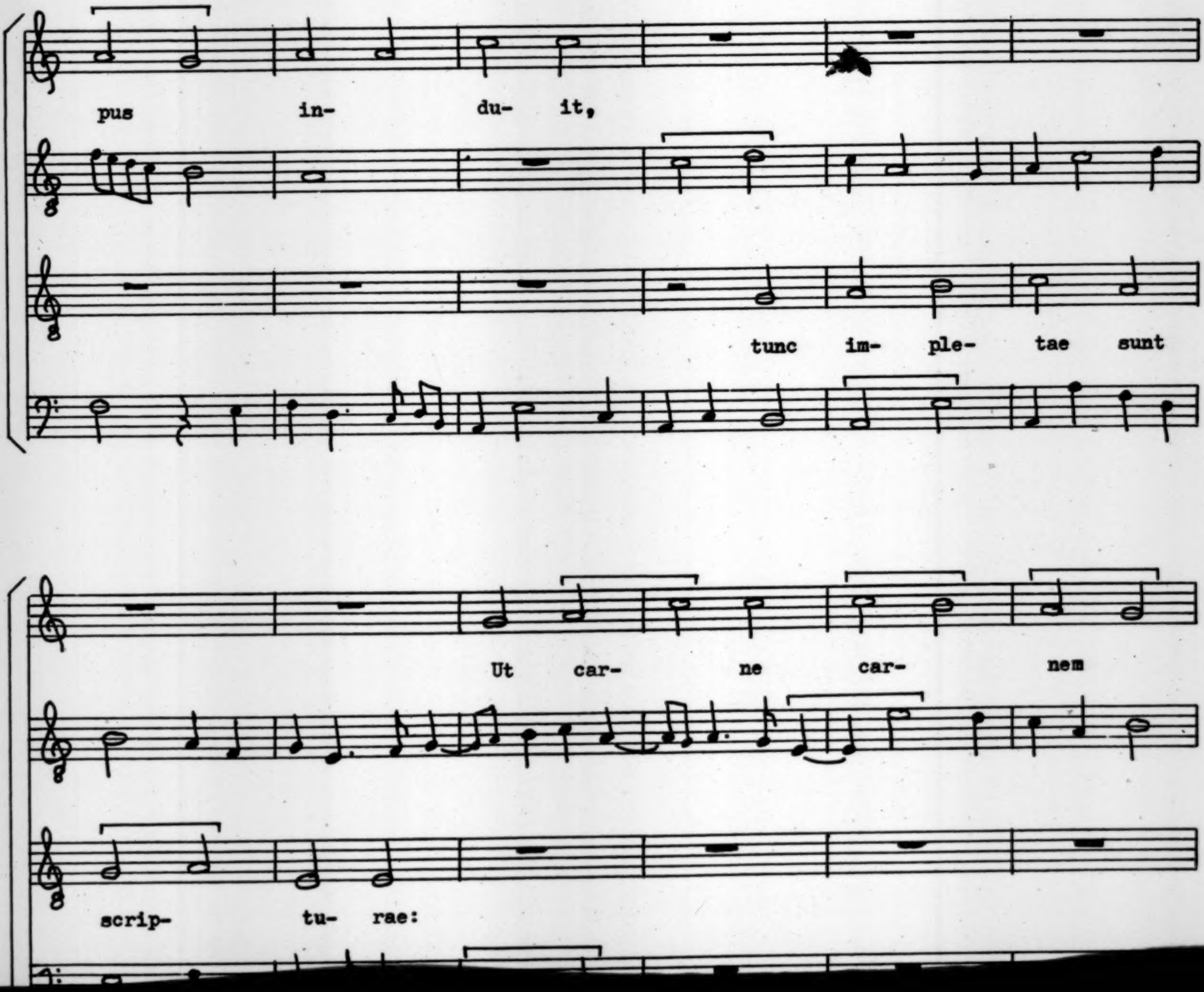
No. 38. A solis ortus cardine

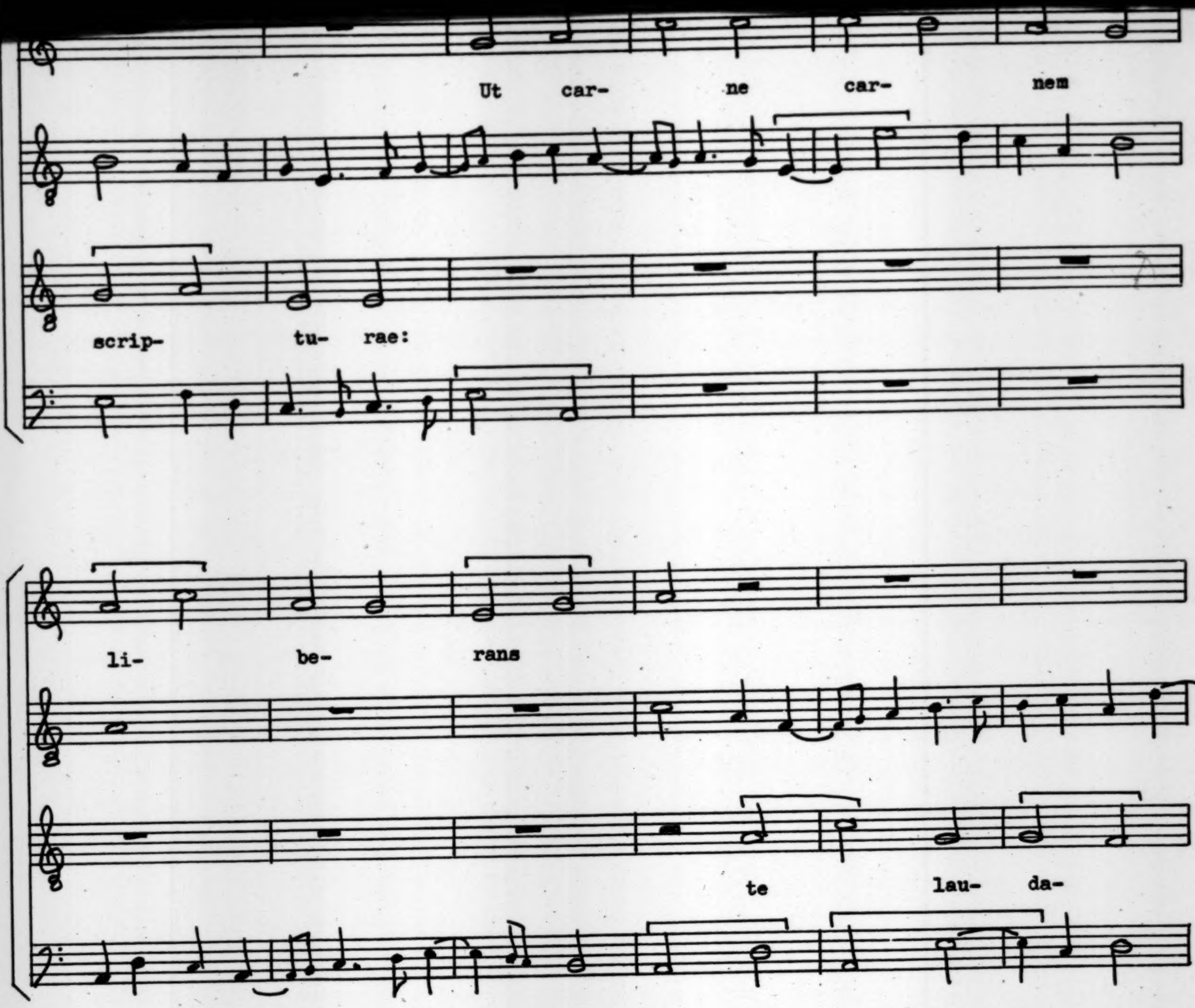
Bres 2016, 107'

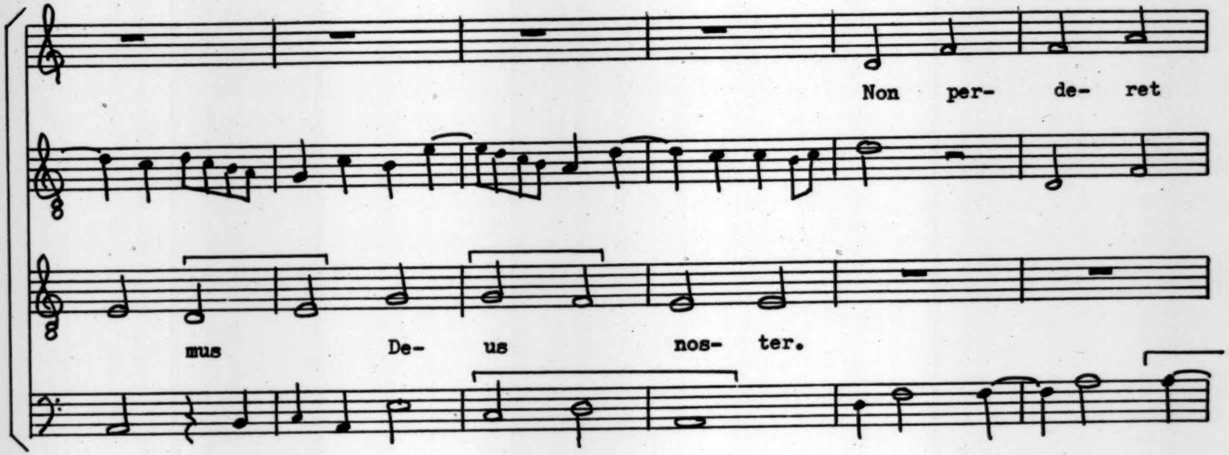
Anon.

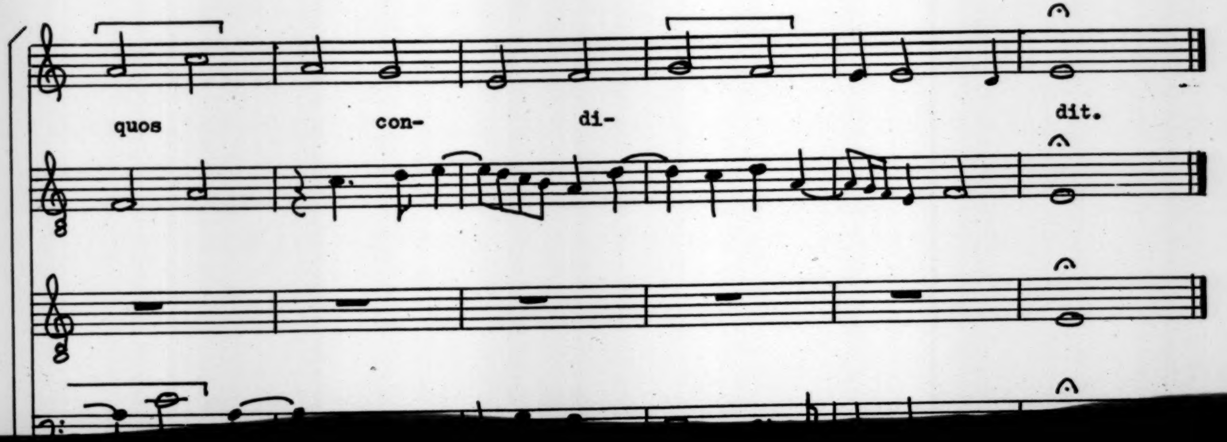

◊ = d
Superius
Altus
Tenor
Bassus
2.
Be- a-
tus au- ctor sae- cu- li
Quan-

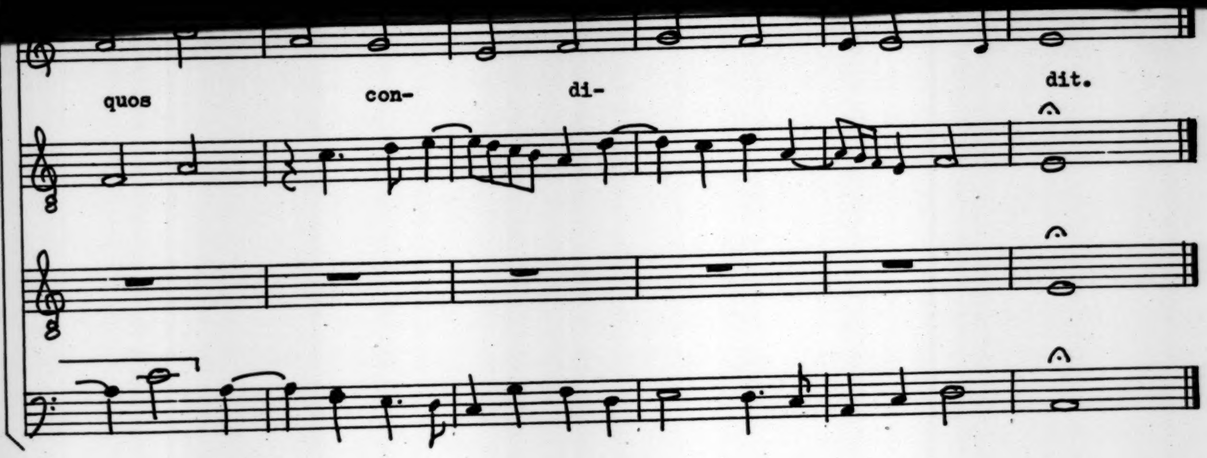

tus au- ctor sae- cu- li
Quan-
Ser- vi- le cor-
do na- tus est


pus in- du- it,
tunc im- ple- tae sunt
Ut car- ne car- nem
scrip- tu- rae:


Ut car- ne car- nem
scrip- tu- rae:
li- be- rans
te lau- da-


Non per- de- ret
mus De- us nos- ter.

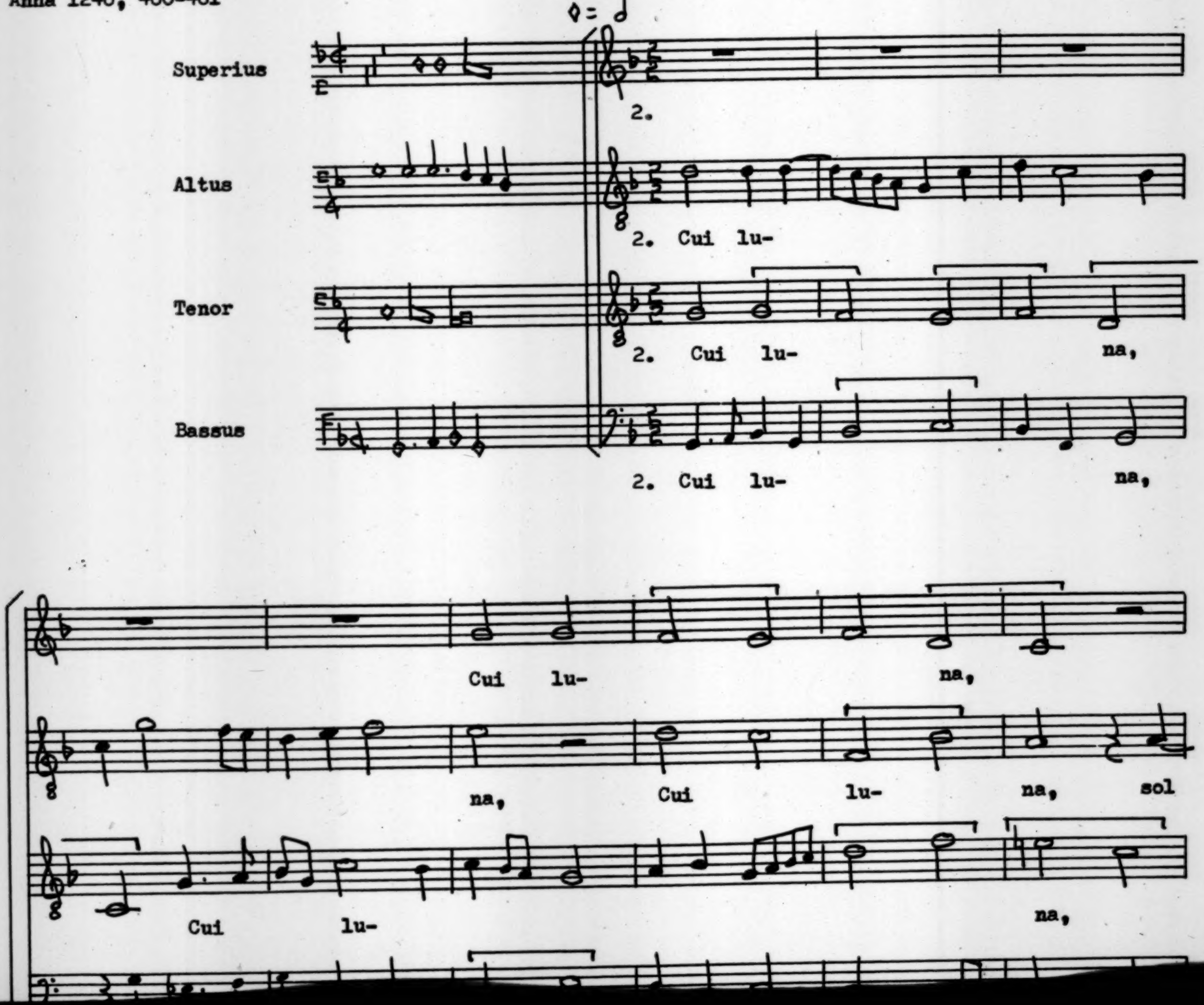

quos con- di- dit.

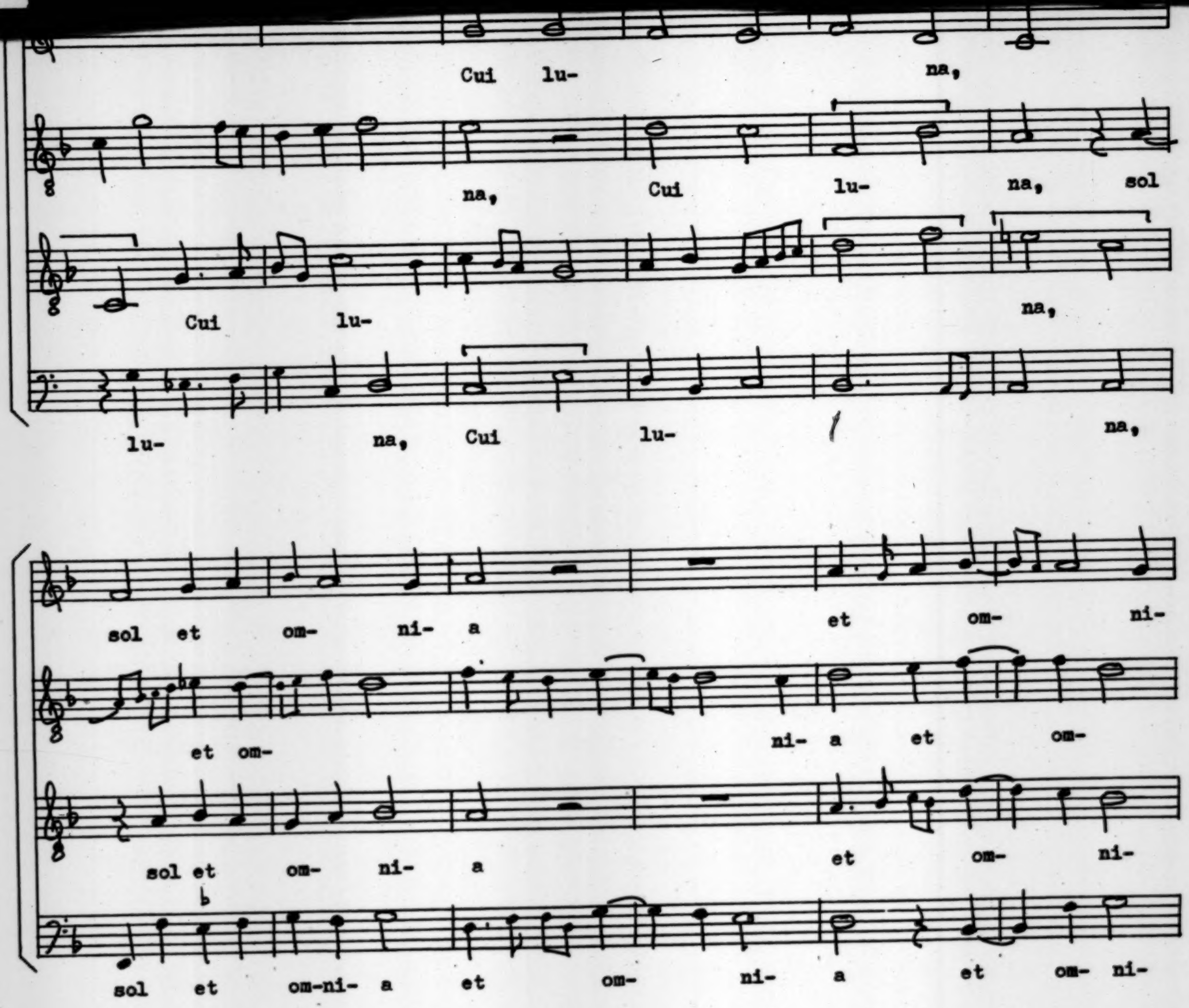

quos
con-
di-
dit.

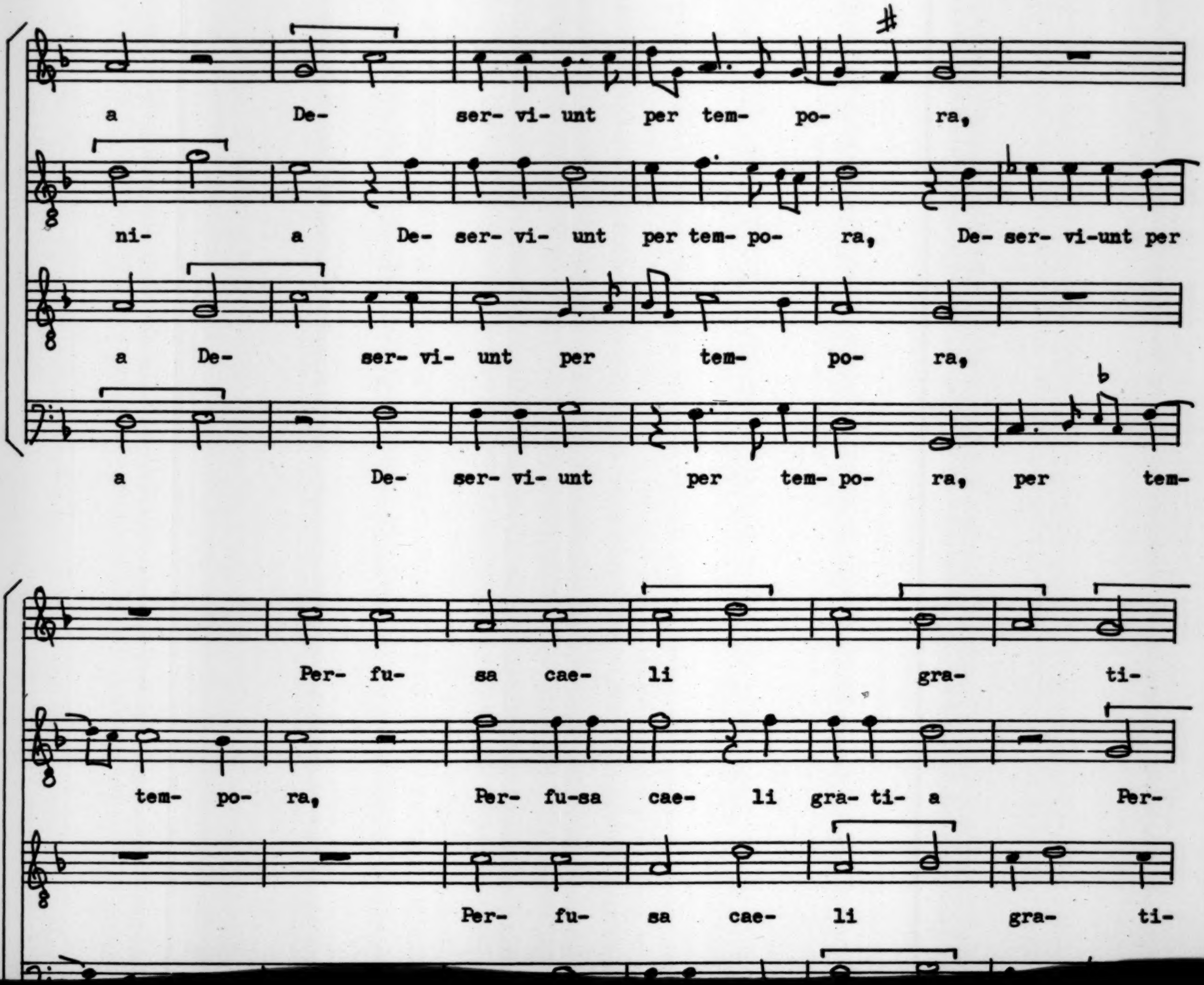
No. 39. Quem terra pontus aethera

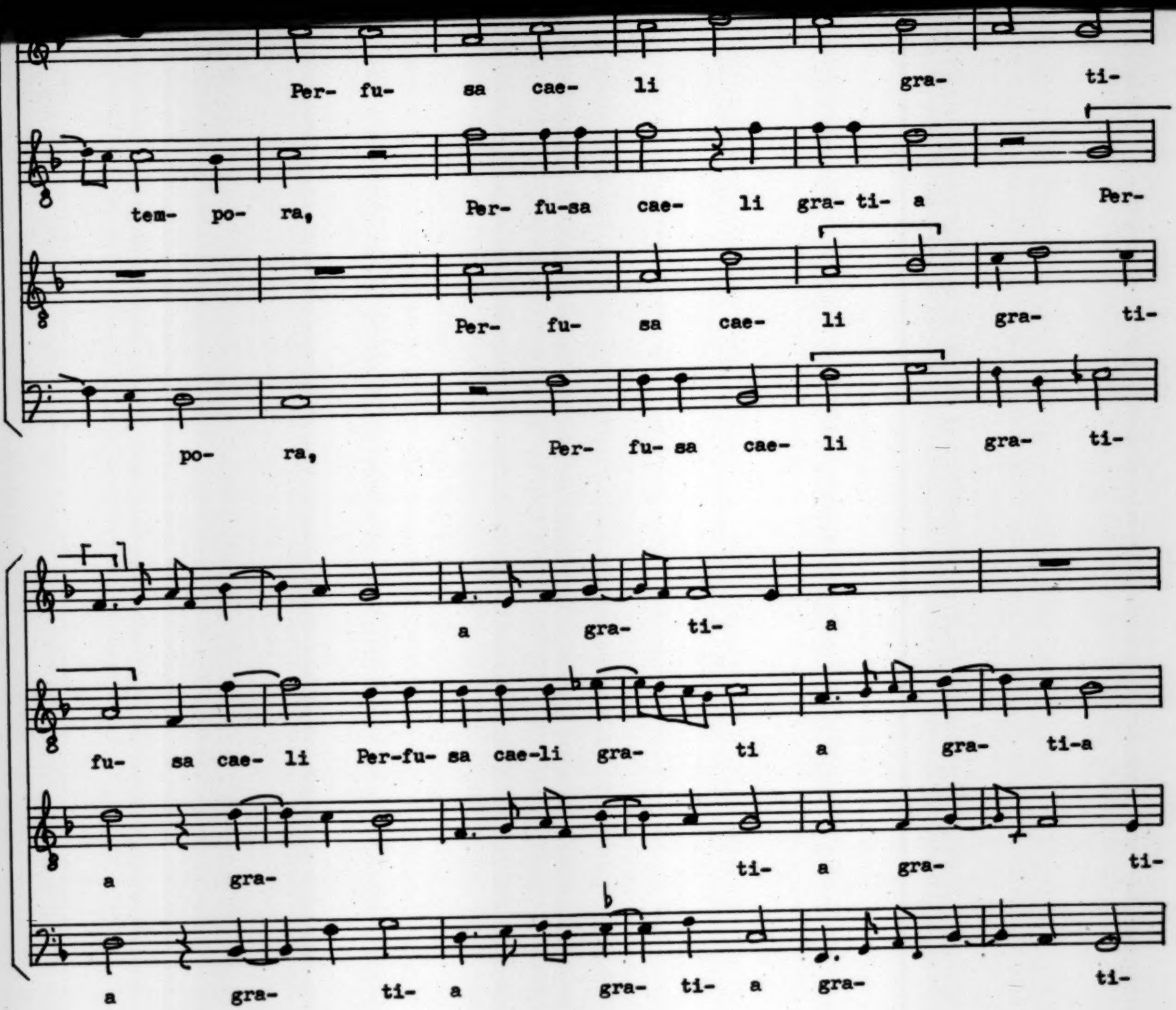
Anna 1248, 480-481

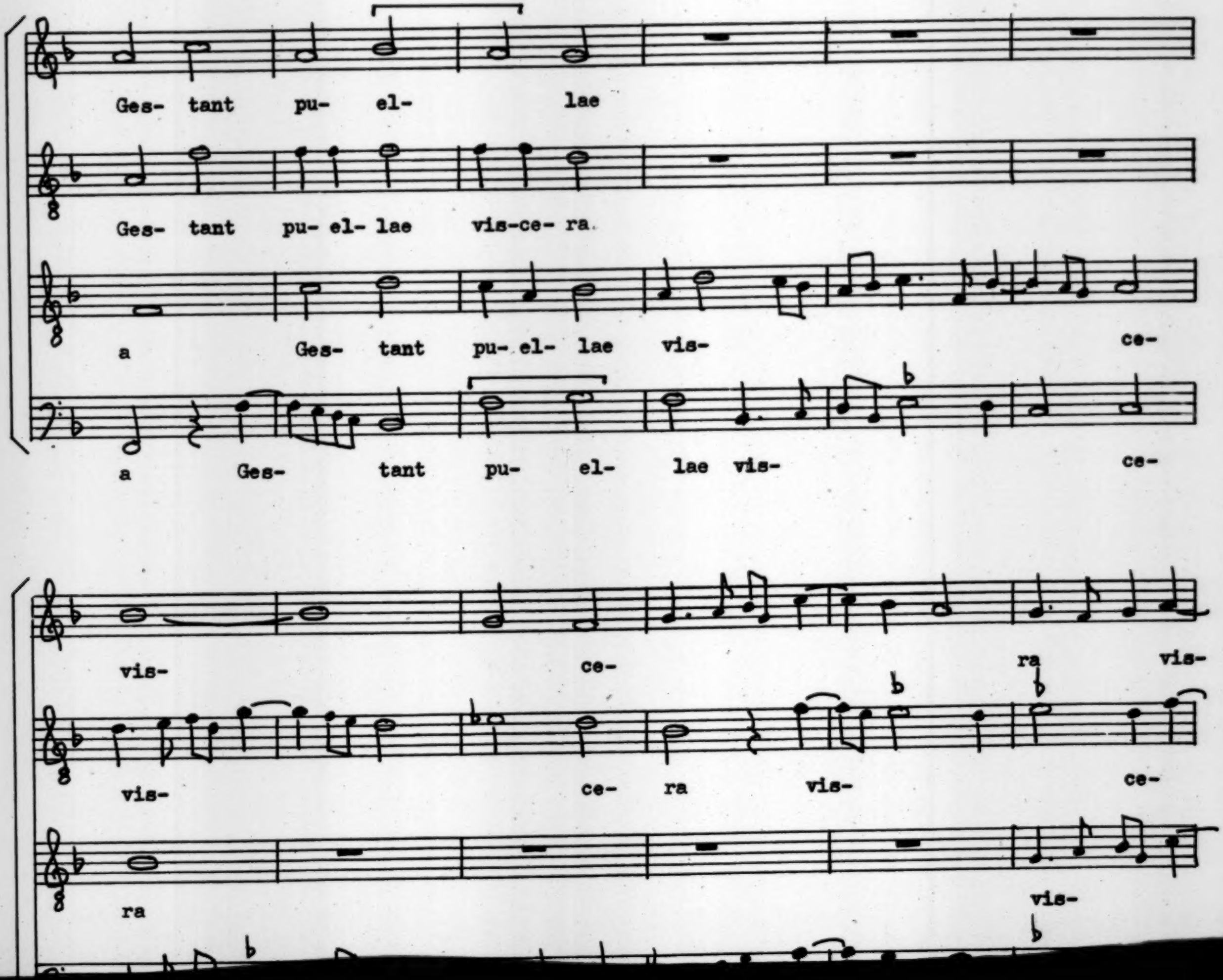
Anon.

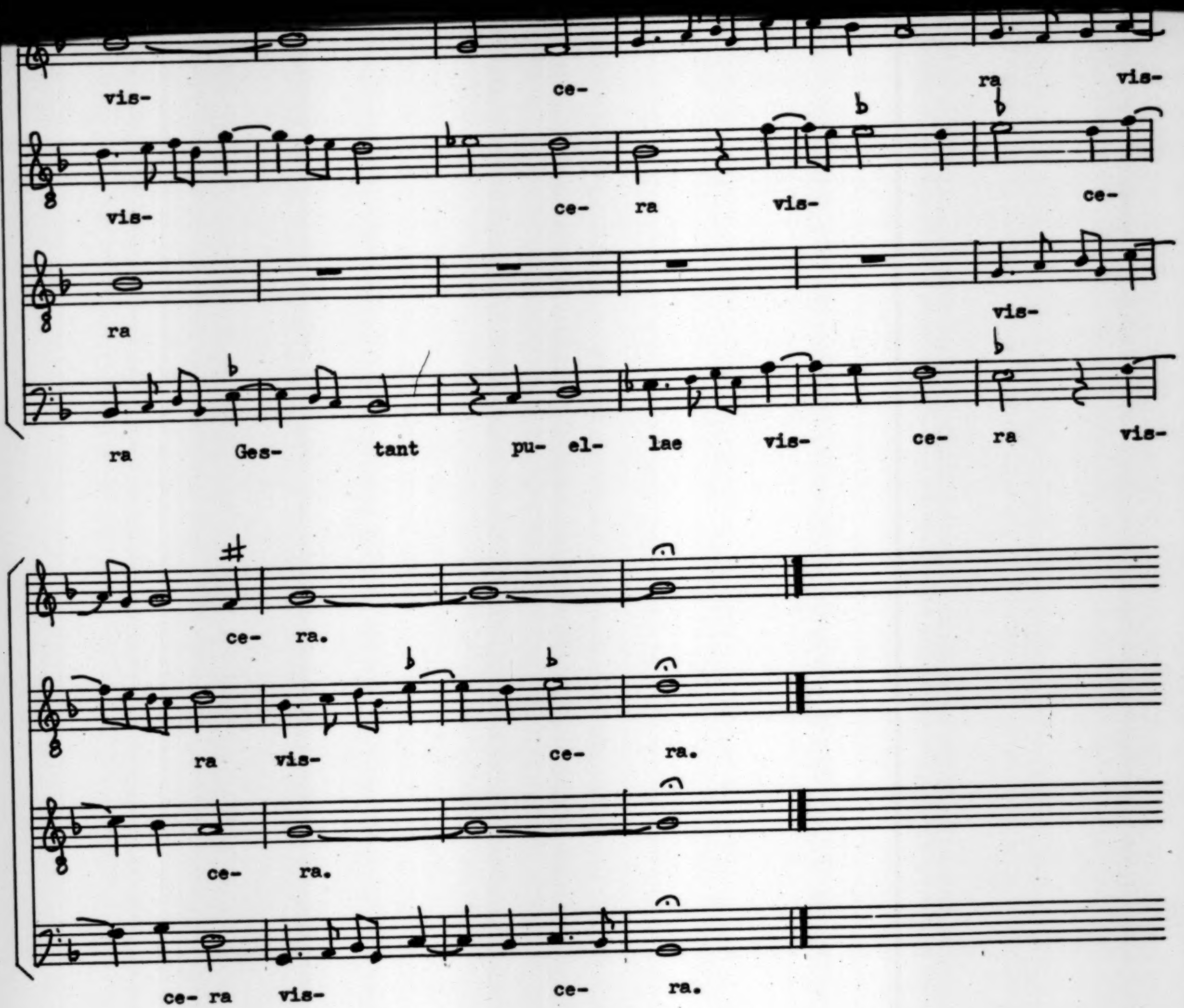

Superius
Altus
Tenor
Bassus
2.
2. Cui lu-
2. Cui lu- na,
2. Cui lu- na,
Cui lu- na,
na, Cui lu- na, sol
Cui lu- na,


Cui lu- na,
na, Cui lu- na, sol
Cui lu- na,
lu- na, Cui lu- na,
sol et om- ni- a et om- ni-
et om- ni- a et om-
sol et om- ni- a et om- ni-
sol et om-ni- a et om- ni- a et om- ni-


a De- ser- vi- unt per tem- po- ra,
ni- a De- ser- vi- unt per tem- po- ra, De- ser- vi-unt per
a De- ser- vi- unt per tem- po- ra,
a De- ser- vi- unt per tem- po- ra, per tem-
Per- fu- sa cae- li gra- ti-
tem- po- ra, Per- fu-sa cae- li gra- ti- a Per-
Per- fu- sa cae- li gra- ti-


Per- fu- sa cae- li gra- ti-
tem- po- ra, Per- fu-sa cae- li gra- ti- a Per-
Per- fu- sa cae- li gra- ti-
po- ra, Per- fu- sa cae- li gra- ti-
a gra- ti- a
fu- sa cae- li Per-fu- sa cae-li gra- ti a gra- ti-a
a gra- ti- a gra- ti-
a gra- ti- a gra- ti- a gra- ti-

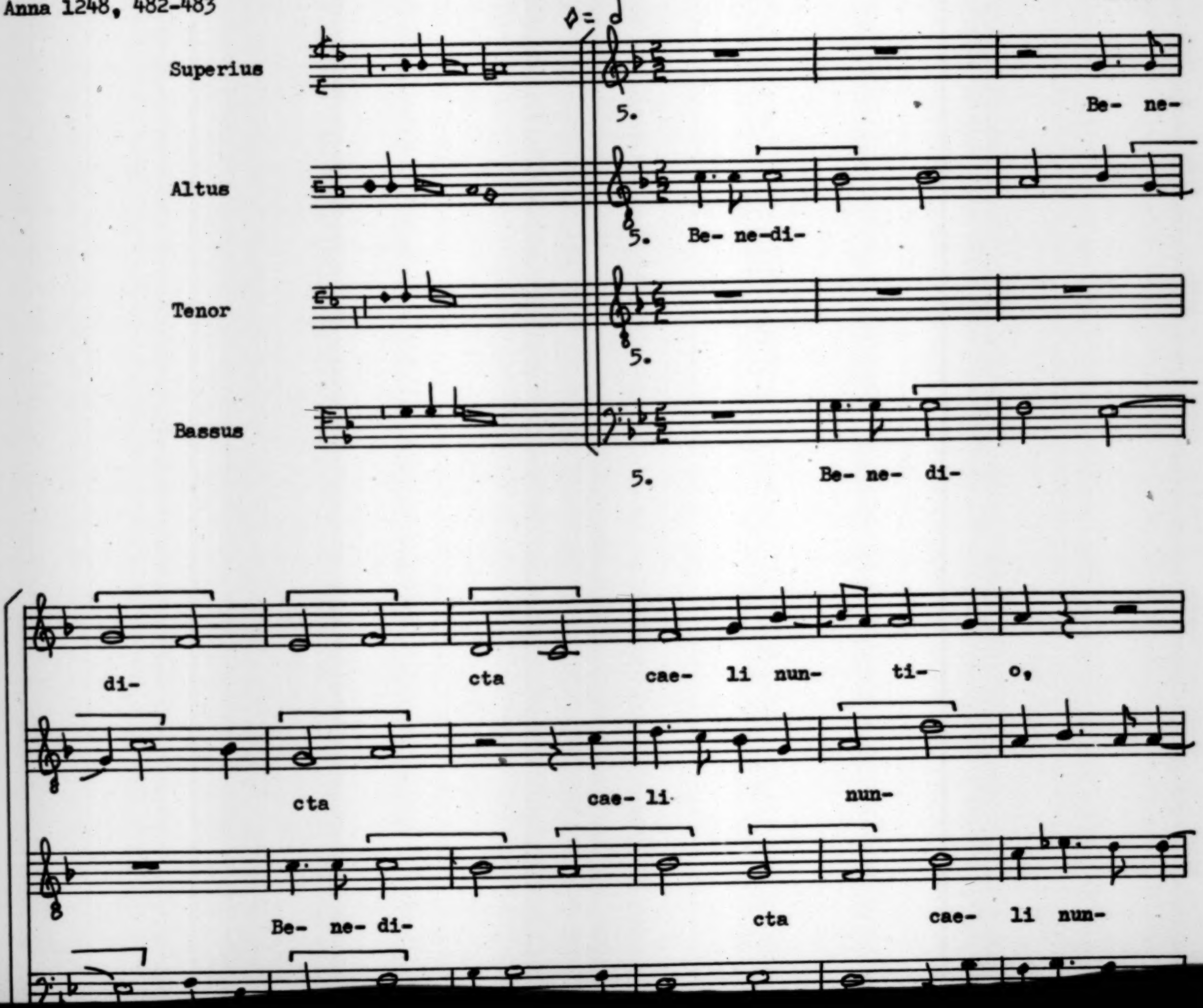

Ges- tant pu- el- lae
Ges- tant pu- el- lae vis-ce- ra.
a Ges- tant pu- el- lae vis- ce-
a Ges- tant pu- el- lae vis- ce-
vis- ce- ra vis-
vis- ce- ra vis- ce-
ra vis-

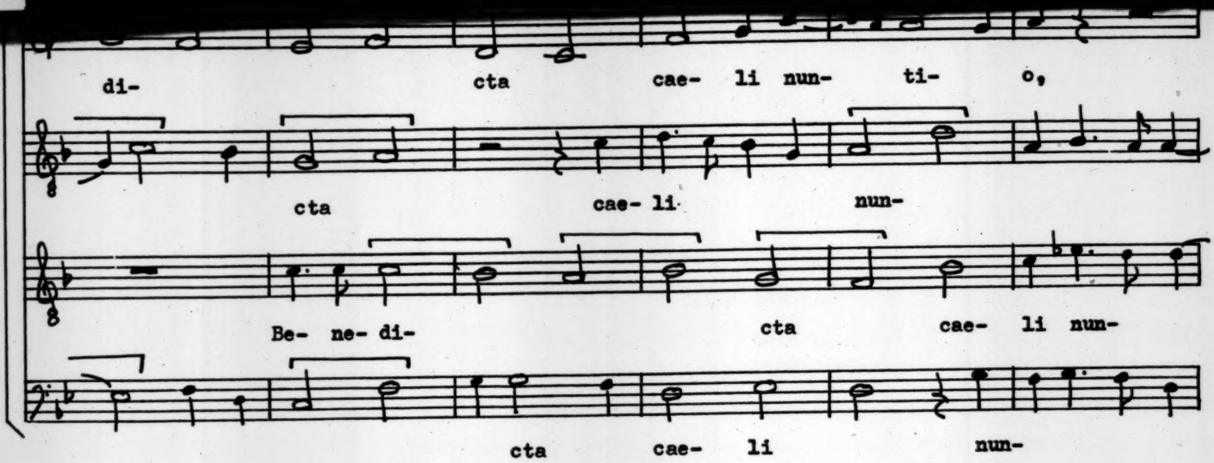

vis- ce- ra vis-
vis- ce- ra vis- ce-
ra vis-
ra Ges- tant pu- el- lae vis- ce- ra vis-
ce- ra.
ra vis- ce- ra.
ce- ra.
ce- ra vis- ce- ra.

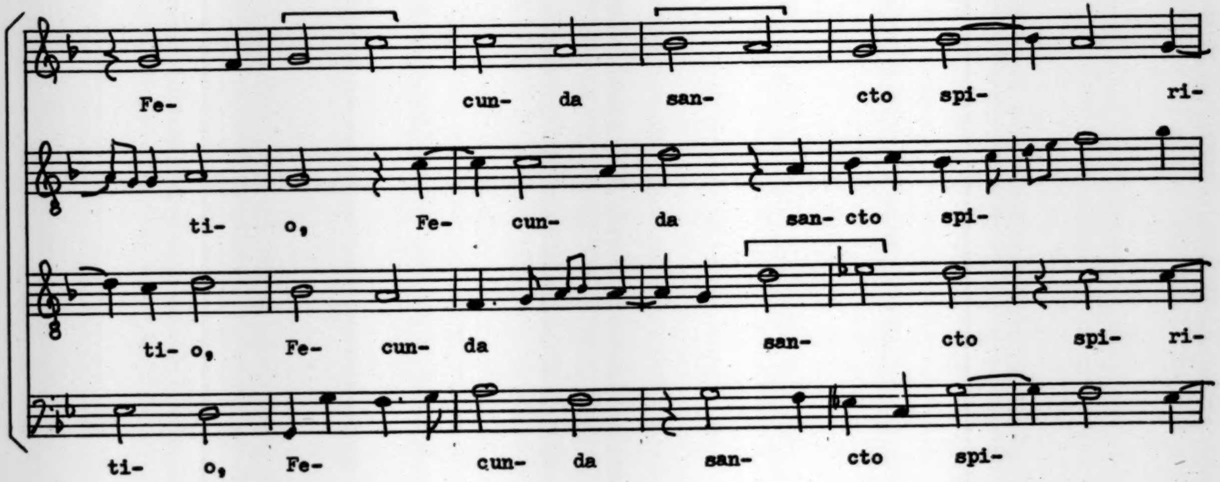
No. 40. Quem terra pontus aethera

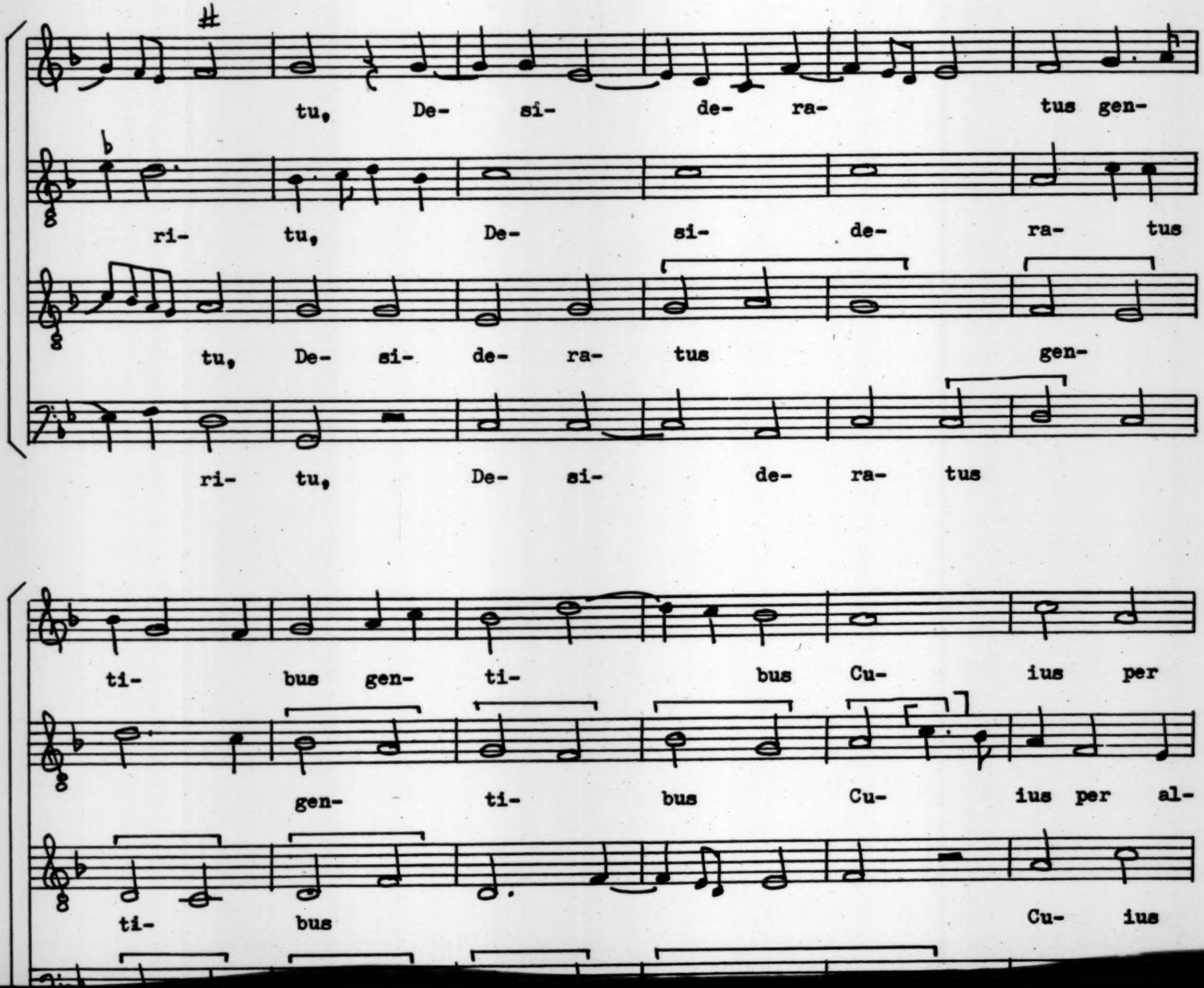
Anna 1248, 482-483

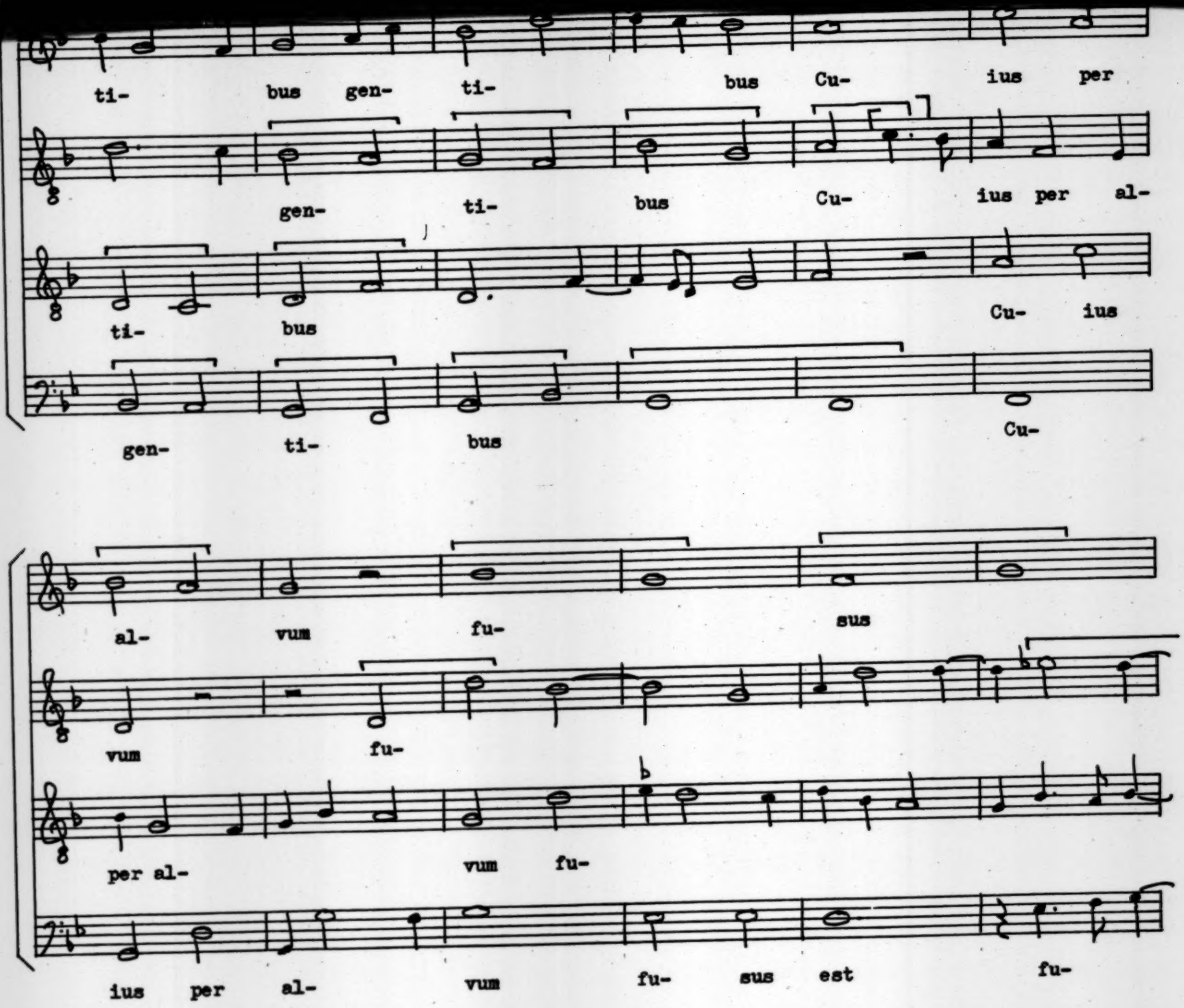
Anon.

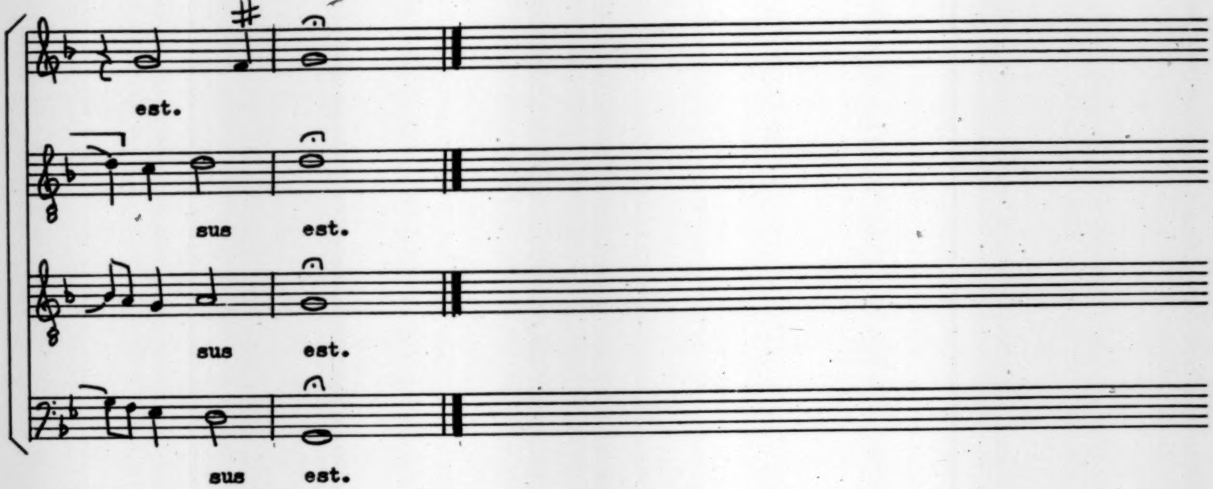

◊ = 𝅗𝅥
Superius
Altus
Tenor
Bassus
5.
Be- ne-
5. Be- ne-di-
5.
5. Be- ne- di-
di- cta cae- li nun- ti- o,
cta cae- li nun-
Be- ne- di- cta cae- li nun-


di- cta cae- li nun- ti- o,
cta cae- li nun-
Be- ne- di- cta cae- li nun-
cta cae- li nun-


Fe- cun- da san- cto spi- ri-
ti- o, Fe- cun- da san- cto spi-
ti- o, Fe- cun- da san- cto spi- ri-
ti- o, Fe- cun- da san- cto spi-


tu, De- si- de- ra- tus gen-
ri- tu, De- si- de- ra- tus
tu, De- si- de- ra- tus gen-
ri- tu, De- si- de- ra- tus
ti- bus gen- ti- bus Cu- ius per
gen- ti- bus Cu- ius per al-
ti- bus Cu- ius

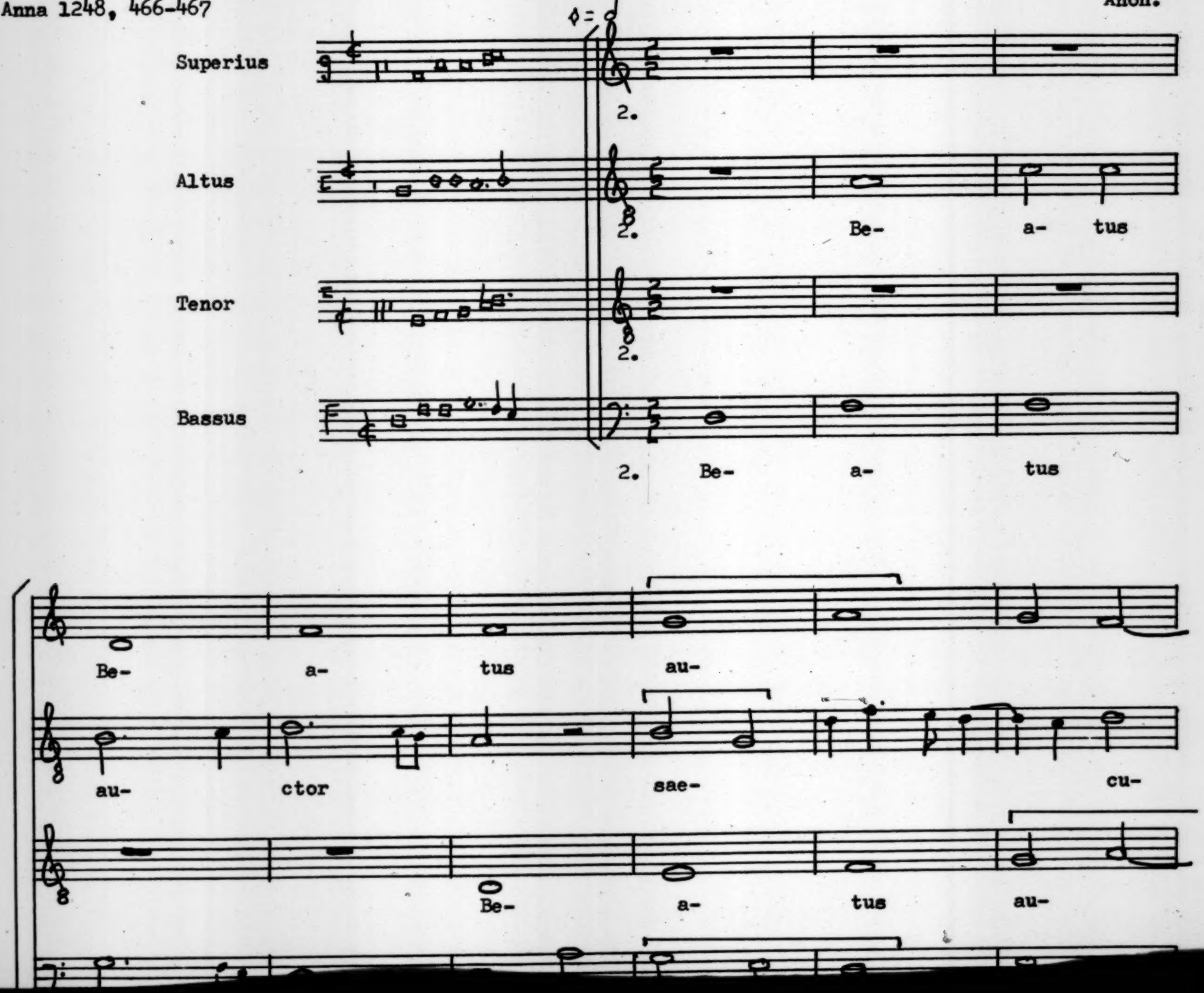

ti- bus gen- ti- bus Cu- ius per
gen- ti- bus Cu- ius per al-
ti- bus Cu- ius
gen- ti- bus Cu-
al- vum fu- sus
vum fu-
per al- vum fu-
ius per al- vum fu- sus est fu-

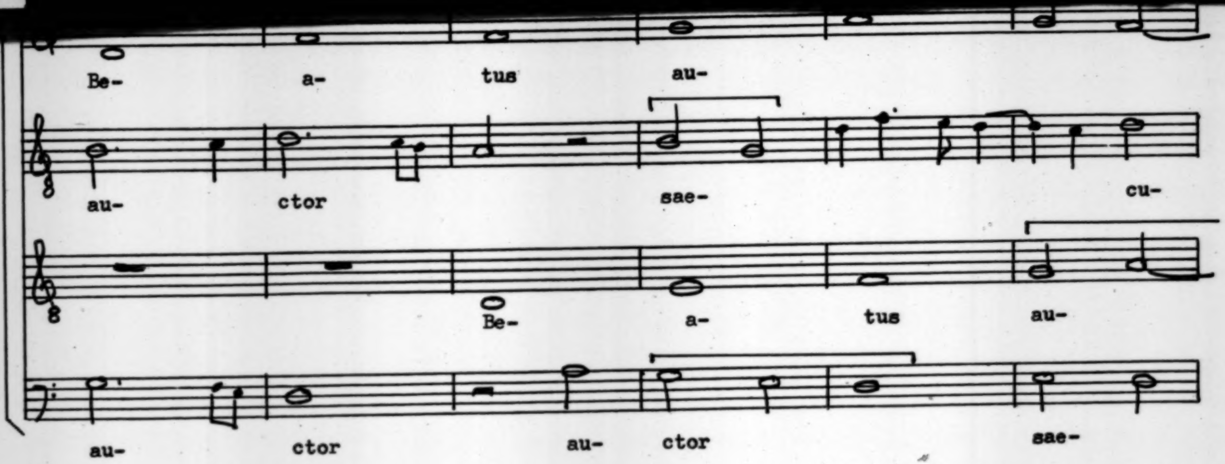

est.
sus
est.
sus
est.
sus
est.

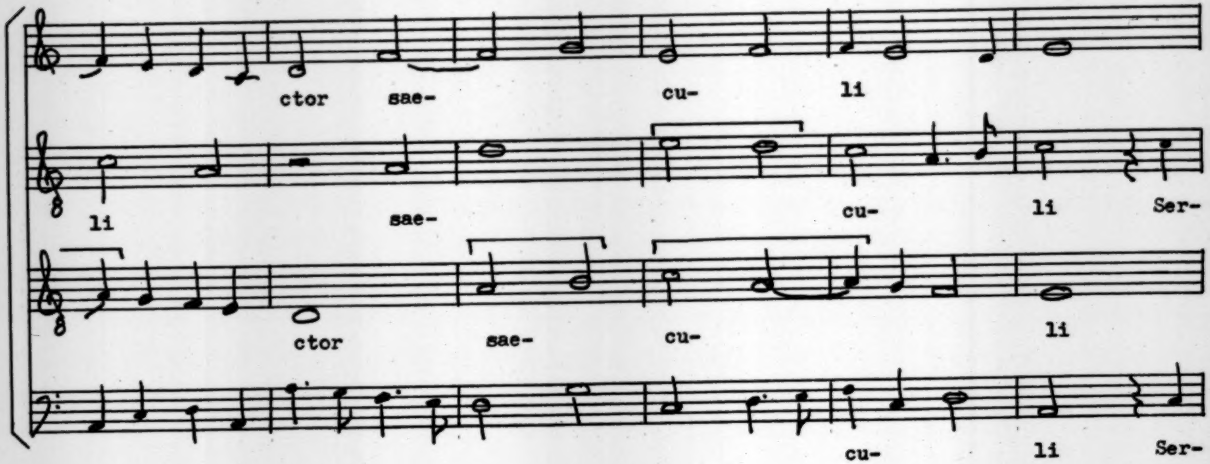
No. 41. A solis ortus cardine

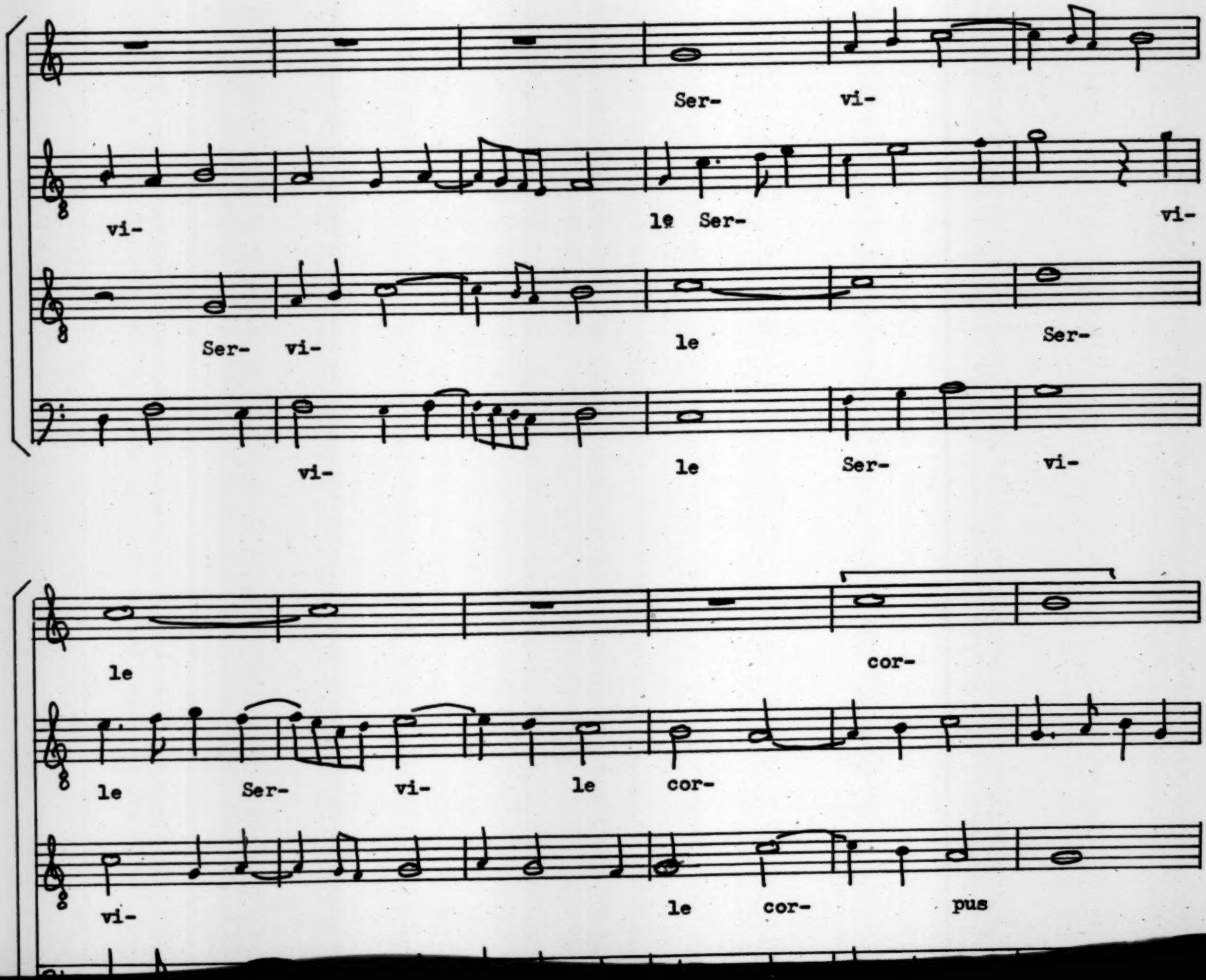
Anna 1248, 466-467

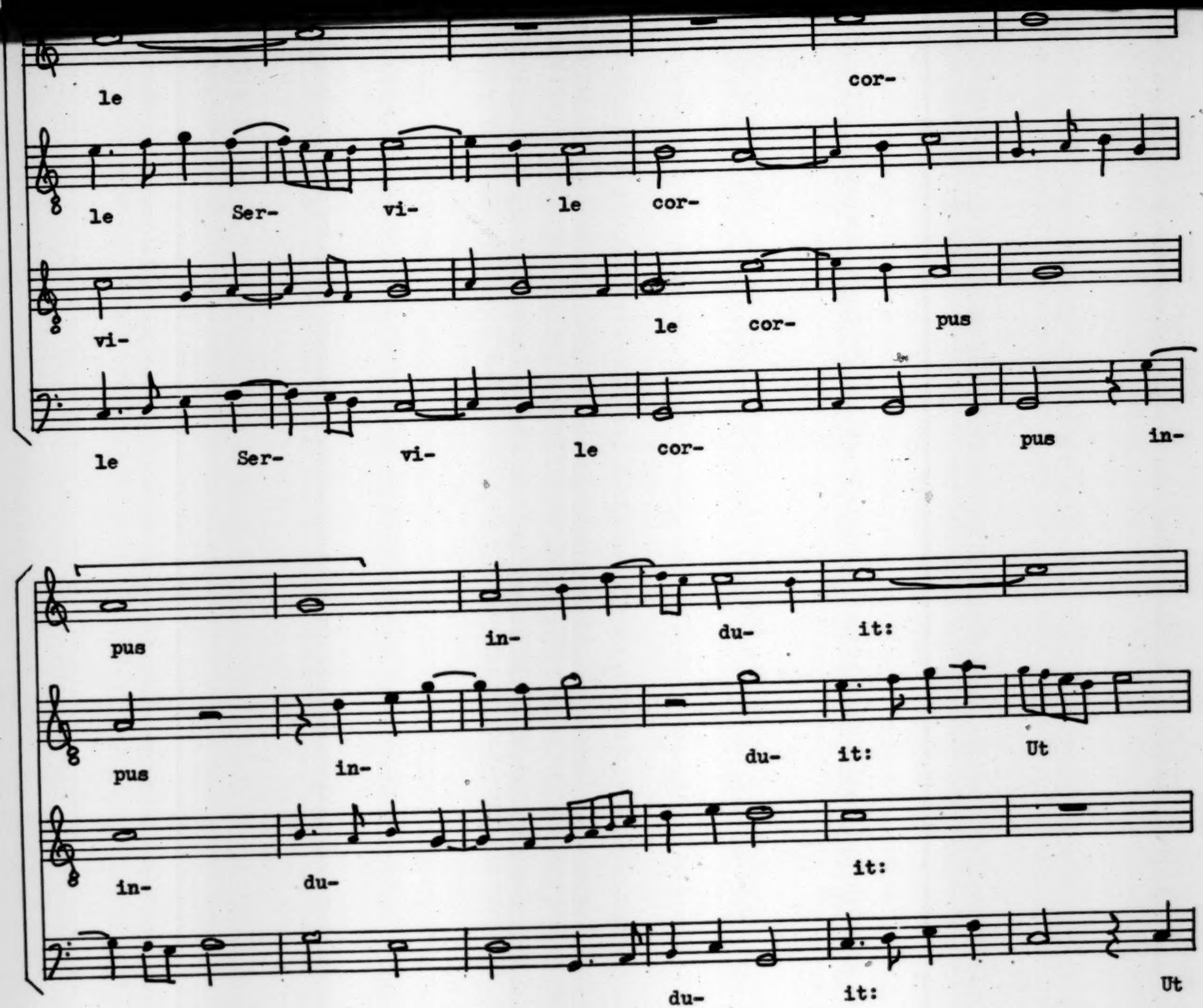
Anon.

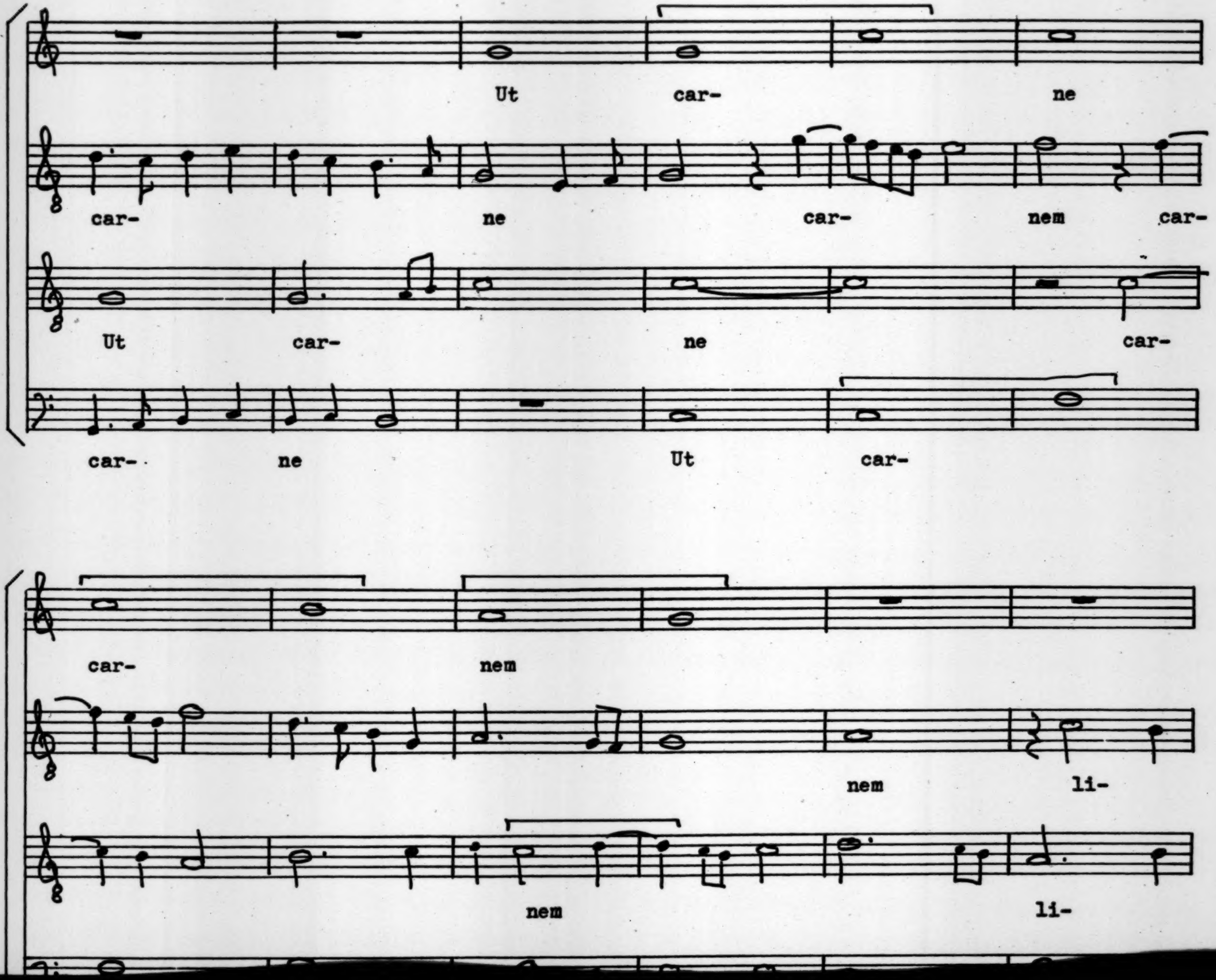

Superius
Altus
Tenor
Bassus
2.
2.
Be- a- tus
2.
2. Be- a- tus
Be- a- tus au-
au- ctor sae- cu-
Be- a- tus au-

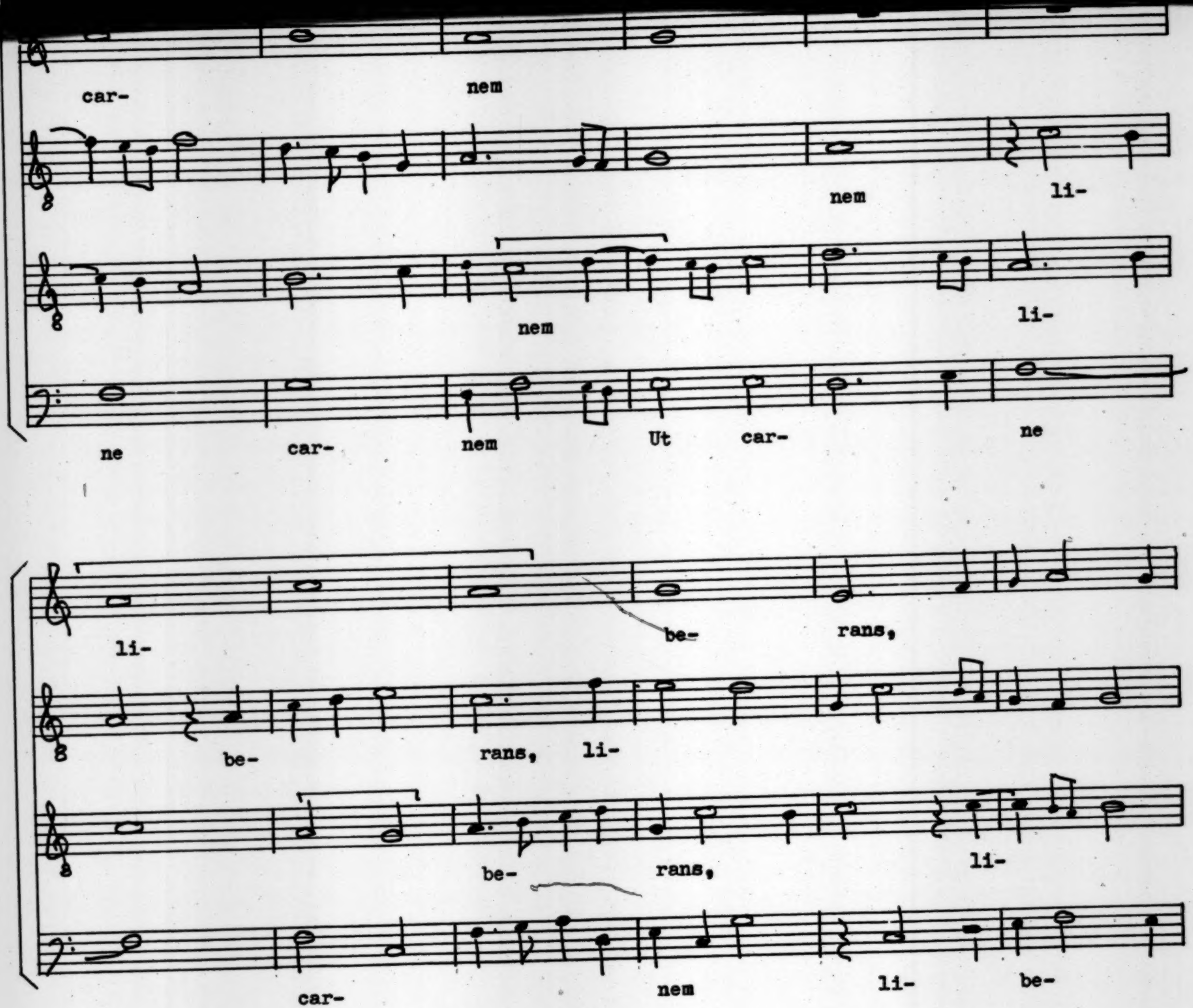

Be-
a-
tus
au-
au-
ctor
sae-
cu-
Be-
a-
tus
au-
au-
ctor
au-
ctor
sae-

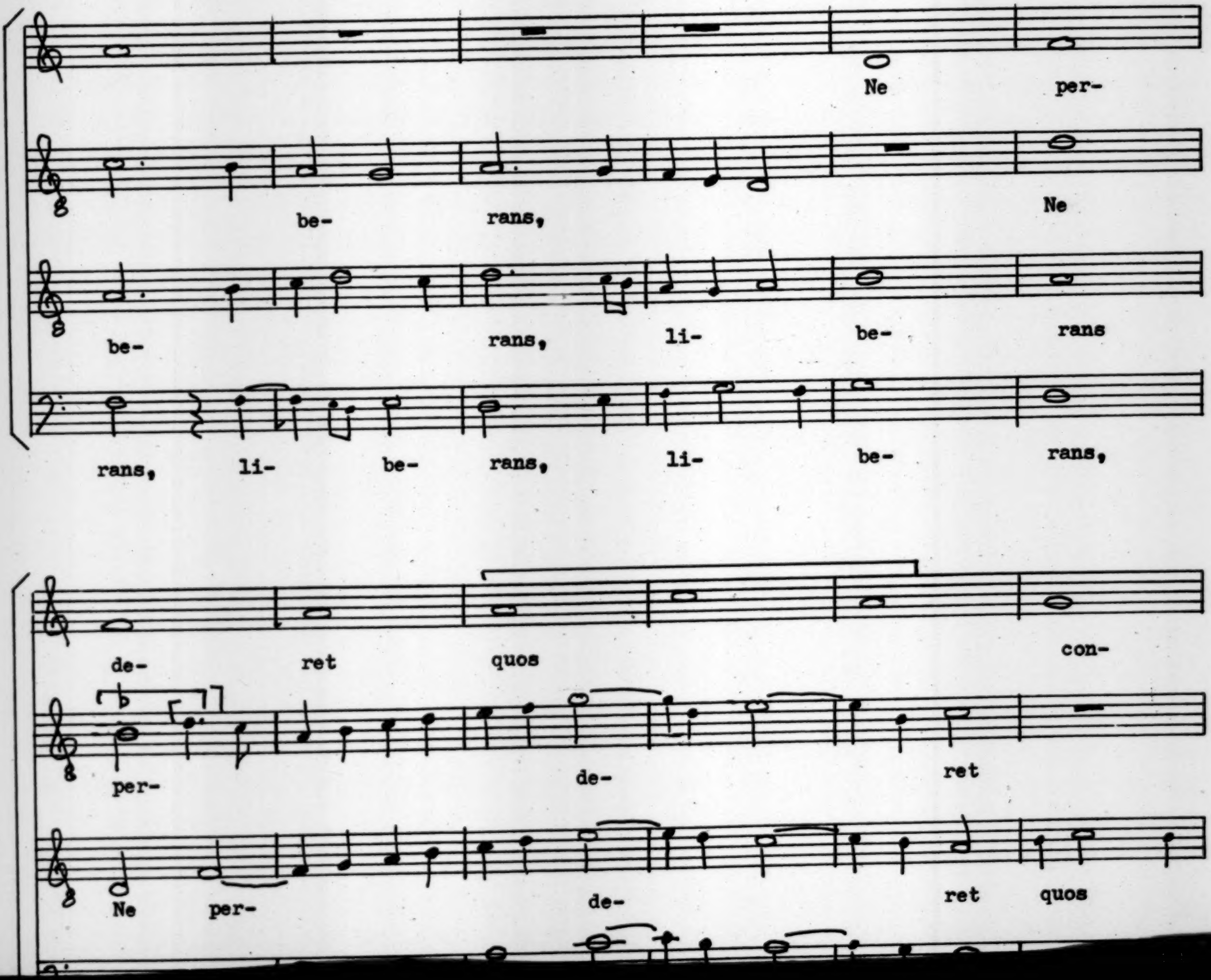

ctor
sae-
cu-
li
li
sae-
cu-
li
Ser-
ctor
sae-
cu-
li
cu-
li
Ser-

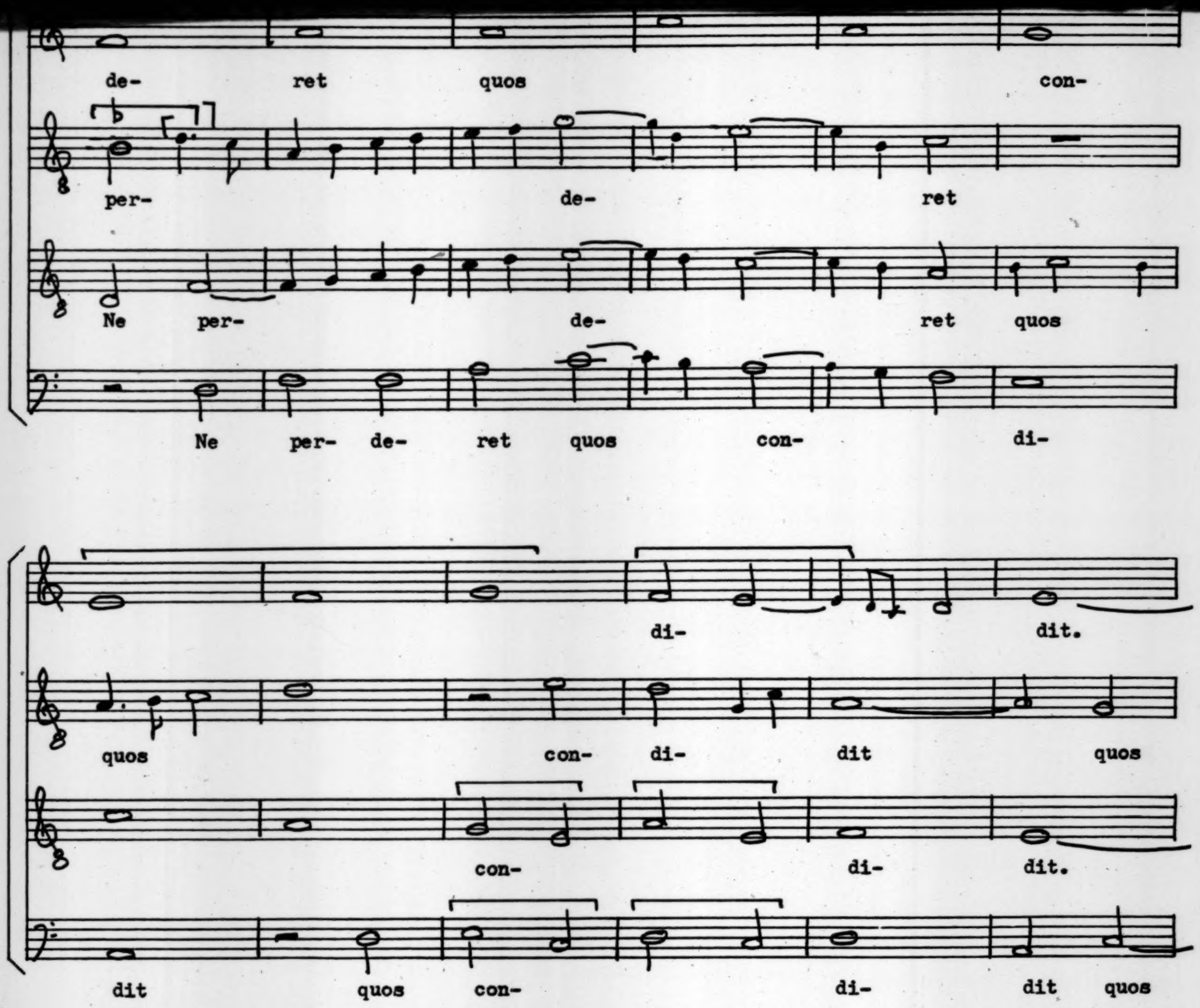

Ser- vi-
vi- le Ser- vi-
Ser- vi- le Ser-
vi- le Ser- vi-
le cor-
le Ser- vi- le cor-
vi- le cor- pus

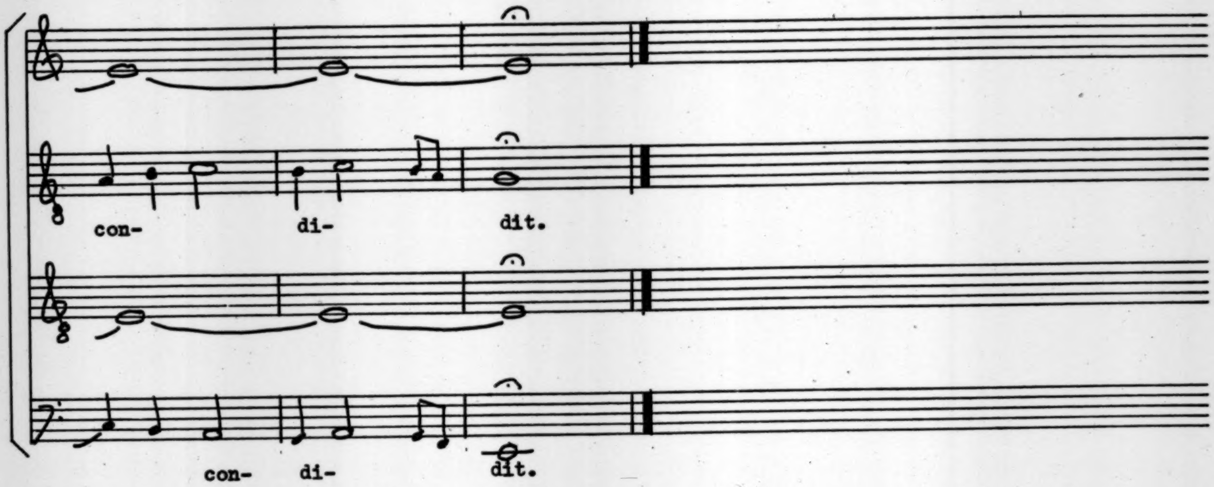

le cor-
le Ser- vi- le cor-
vi- le cor- pus
le Ser- vi- le cor- pus in-
pus in- du- it:
pus in- du- it: Ut
in- du- it:
du- it: Ut


Ut car- ne
car- ne car- nem car-
Ut car- ne car-
car- ne Ut car-
car- nem
nem li-
nem li-


car-
nem
nem
li-
nem
li-
ne
car-
nem
Ut
car-
ne
li-
be-
rans,
be-
rans,
li-
be-
rans,
li-
car-
nem
li-
be-


Ne per-
be- rans, Ne
be- rans, li- be- rans
rans, li- be- rans, li- be- rans,
de- ret quos con-
per- de- ret
Ne per- de- ret quos

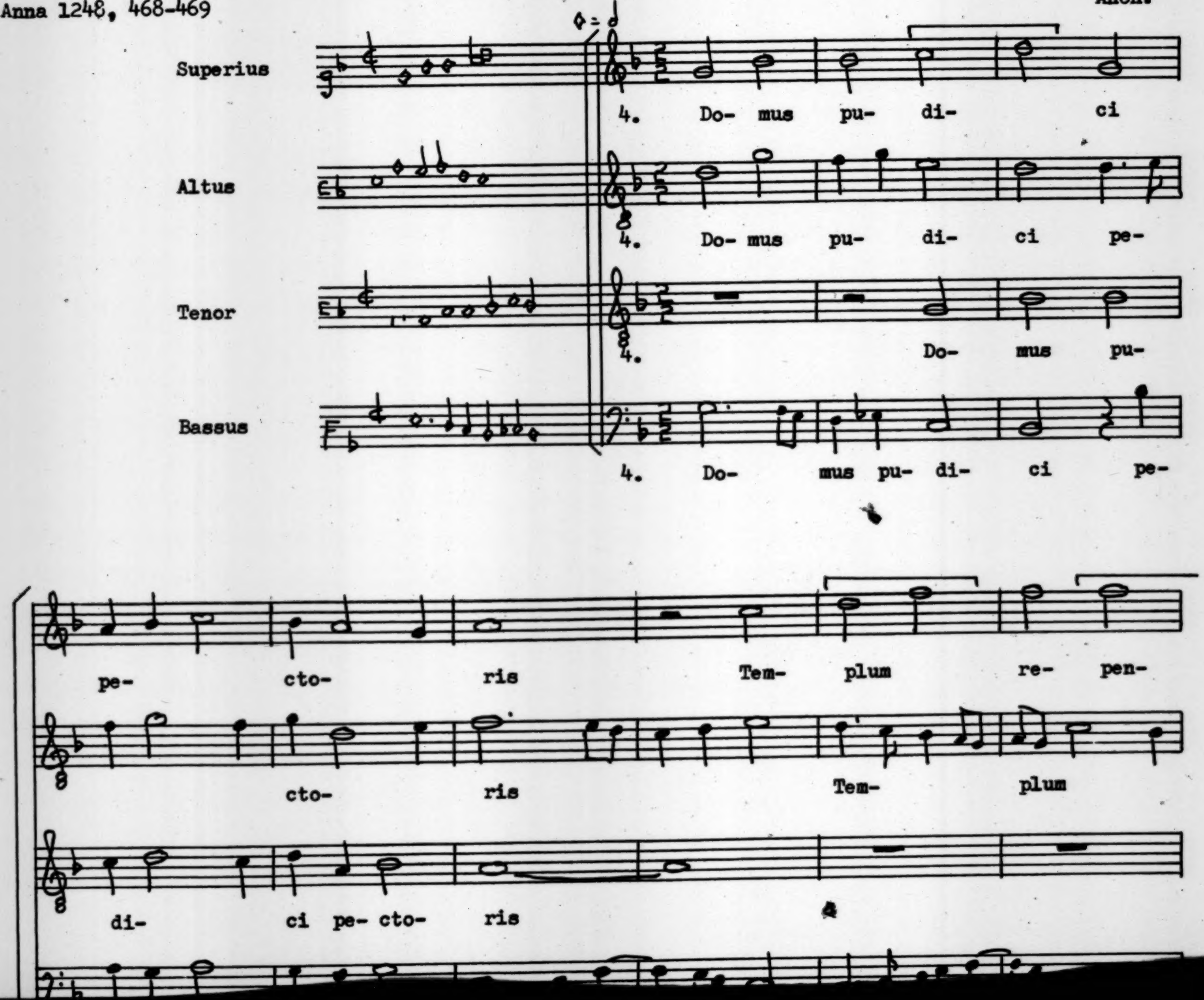

de- ret quos con-
per- de- ret
Ne per- de- ret quos
Ne per- de- ret quos con- di-
di- dit.
quos con- di- dit quos
con- di- dit.
dit quos con- di- dit quos

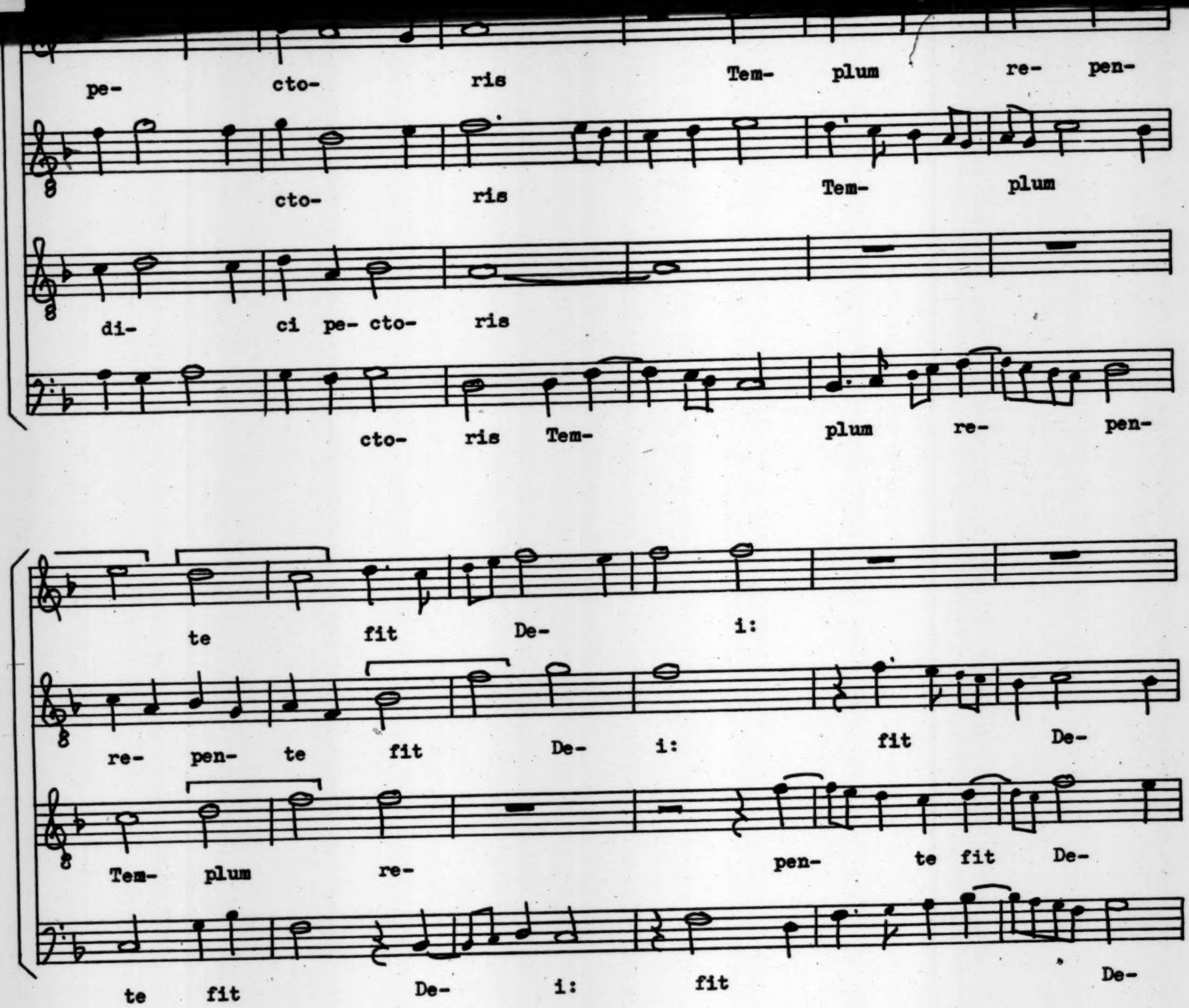

con-
di-
dit.
con-
di-
dit.

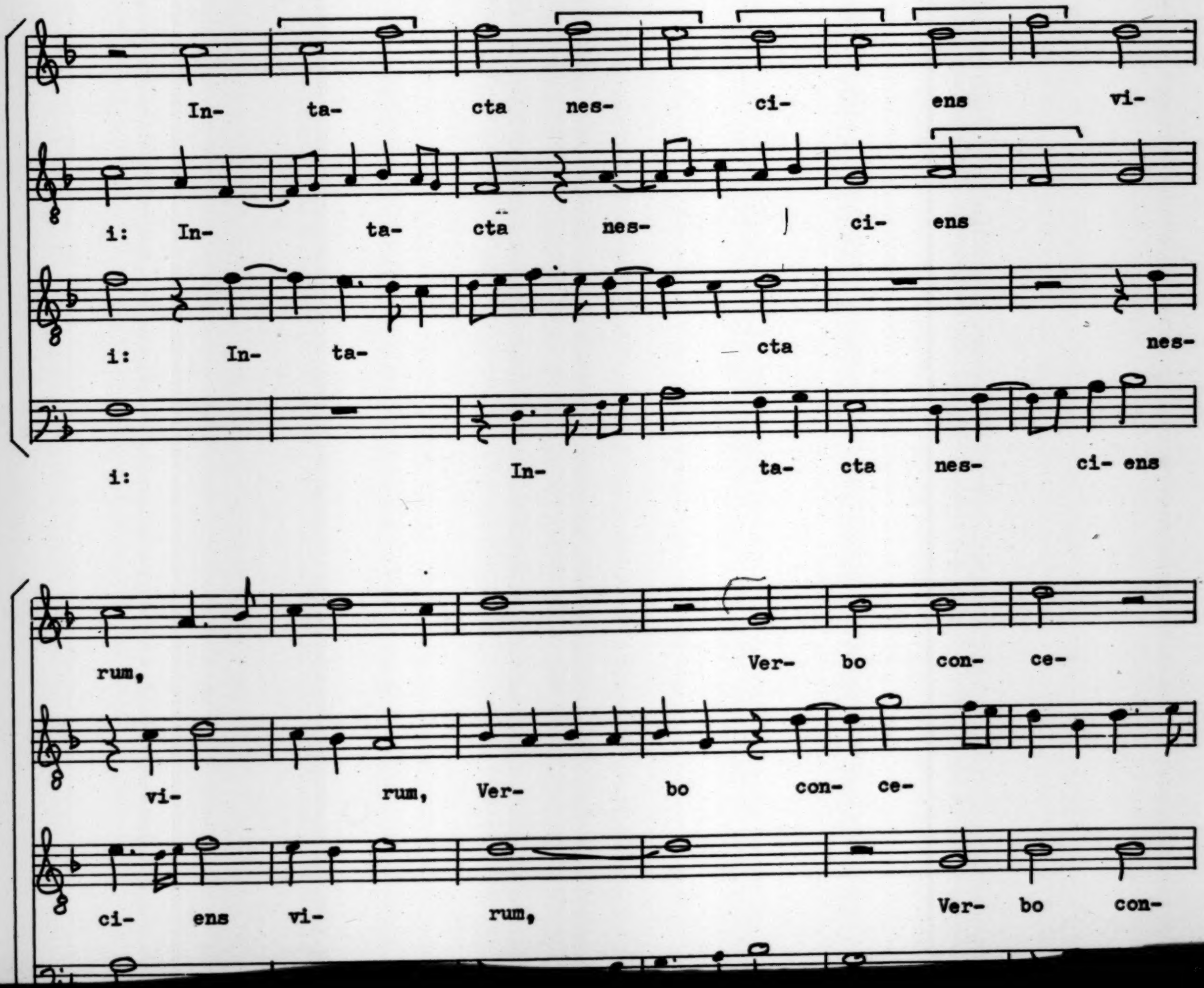
No. 42. A solis ortus cardine

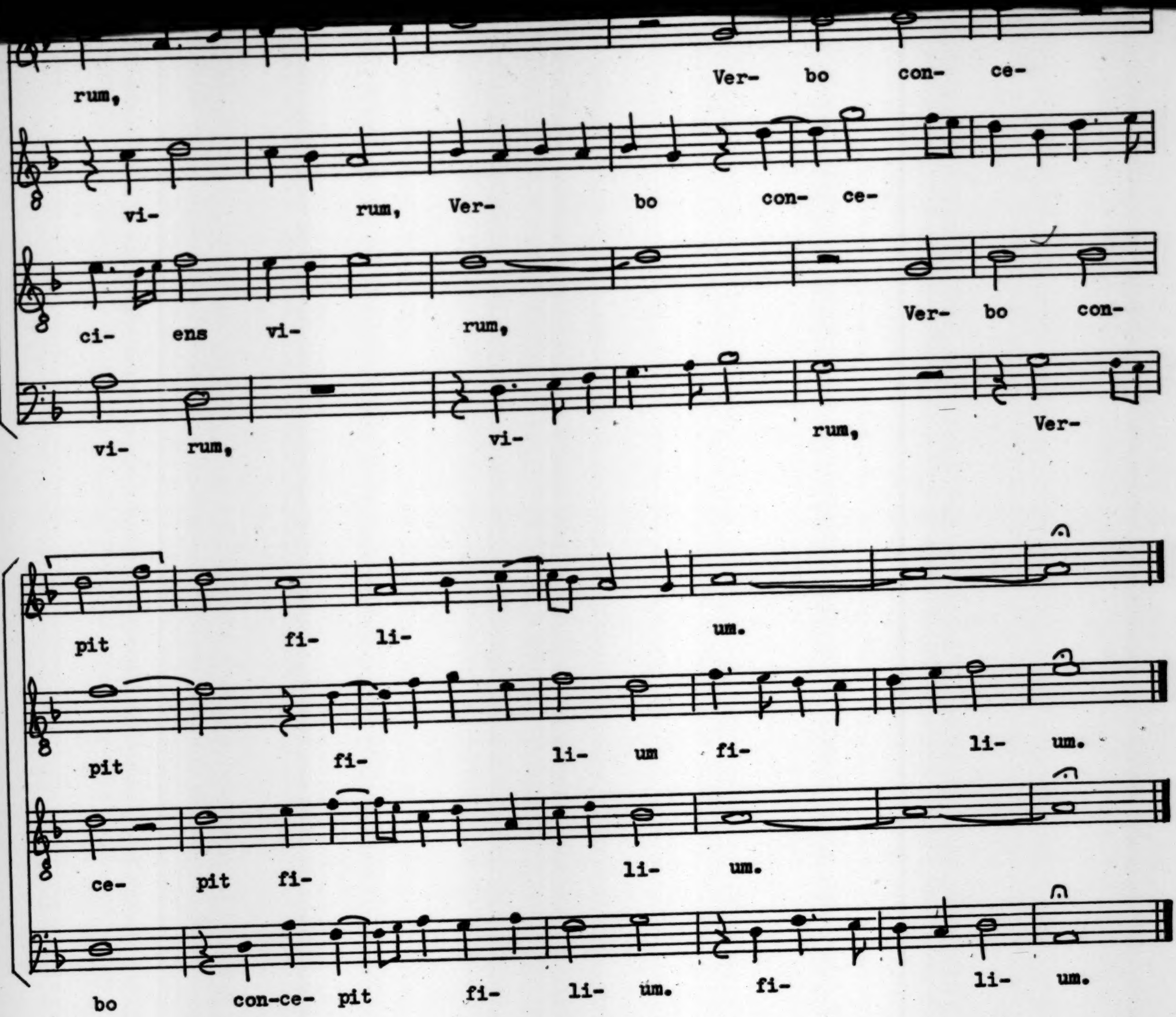
Anna 1248, 468-469

Anon.


Superius
Altus
Tenor
Bassus
4. Do- mus pu- di- ci
4. Do- mus pu- di- ci pe-
4. Do- mus pu-
4. Do- mus pu- di- ci pe-
pe- cto- ris Tem- plum re- pen-
cto- ris Tem- plum
di- ci pe- cto- ris


pe- cto- ris Tem- plum re- pen-
cto- ris Tem- plum
di- ci pe- cto- ris
cto- ris Tem- plum re- pen-
te fit De- i:
re- pen- te fit De- i: fit De-
Tem- plum re- pen- te fit De-
te fit De- i: fit De-

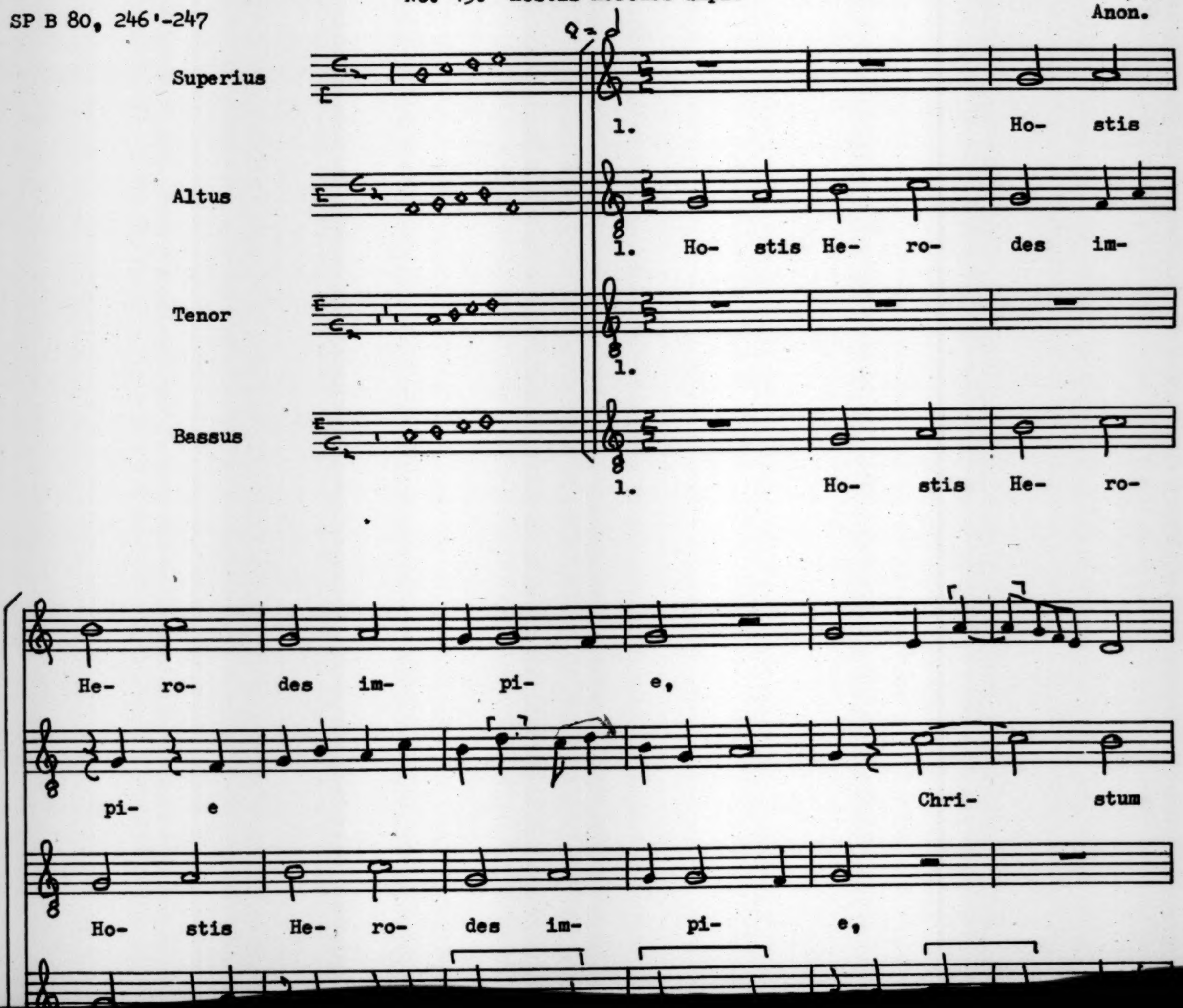

In- ta- cta nes- ci- ens vi-
i: In- ta- cta nes- ci- ens
i: In- ta- cta nes-
i: In- ta- cta nes- ci- ens
rum, Ver- bo con- ce-
vi- rum, Ver- bo con- ce-
ci- ens vi- rum, Ver- bo con-

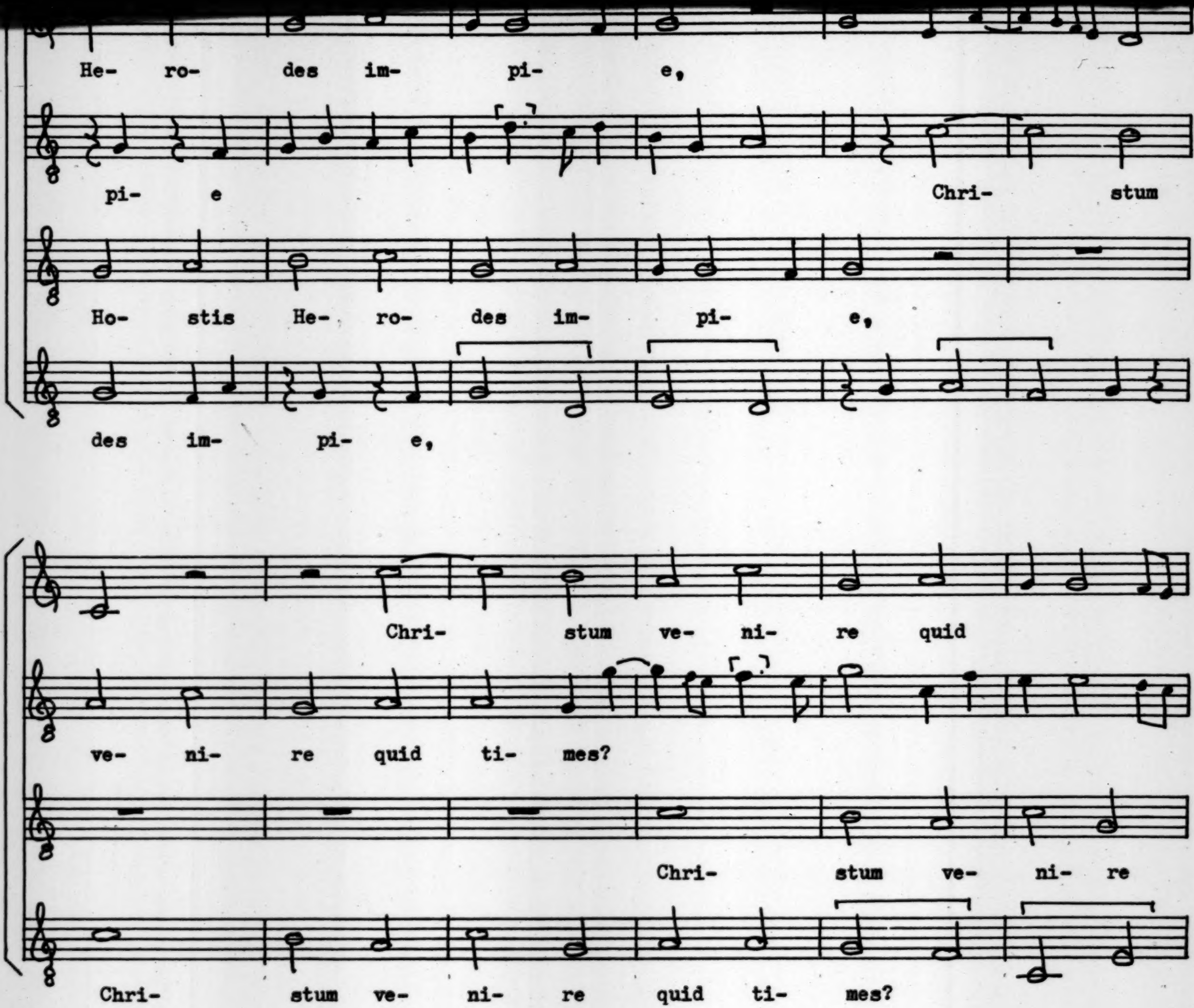

rum, Ver- bo con- ce-
vi- rum, Ver- bo con- ce-
ci- ens vi- rum, Ver- bo con-
vi- rum, vi- rum, Ver-
pit fi- li- um.
pit fi- li- um fi- li- um.
ce- pit fi- li- um.
bo con-ce- pit fi- li- um. fi- li- um.

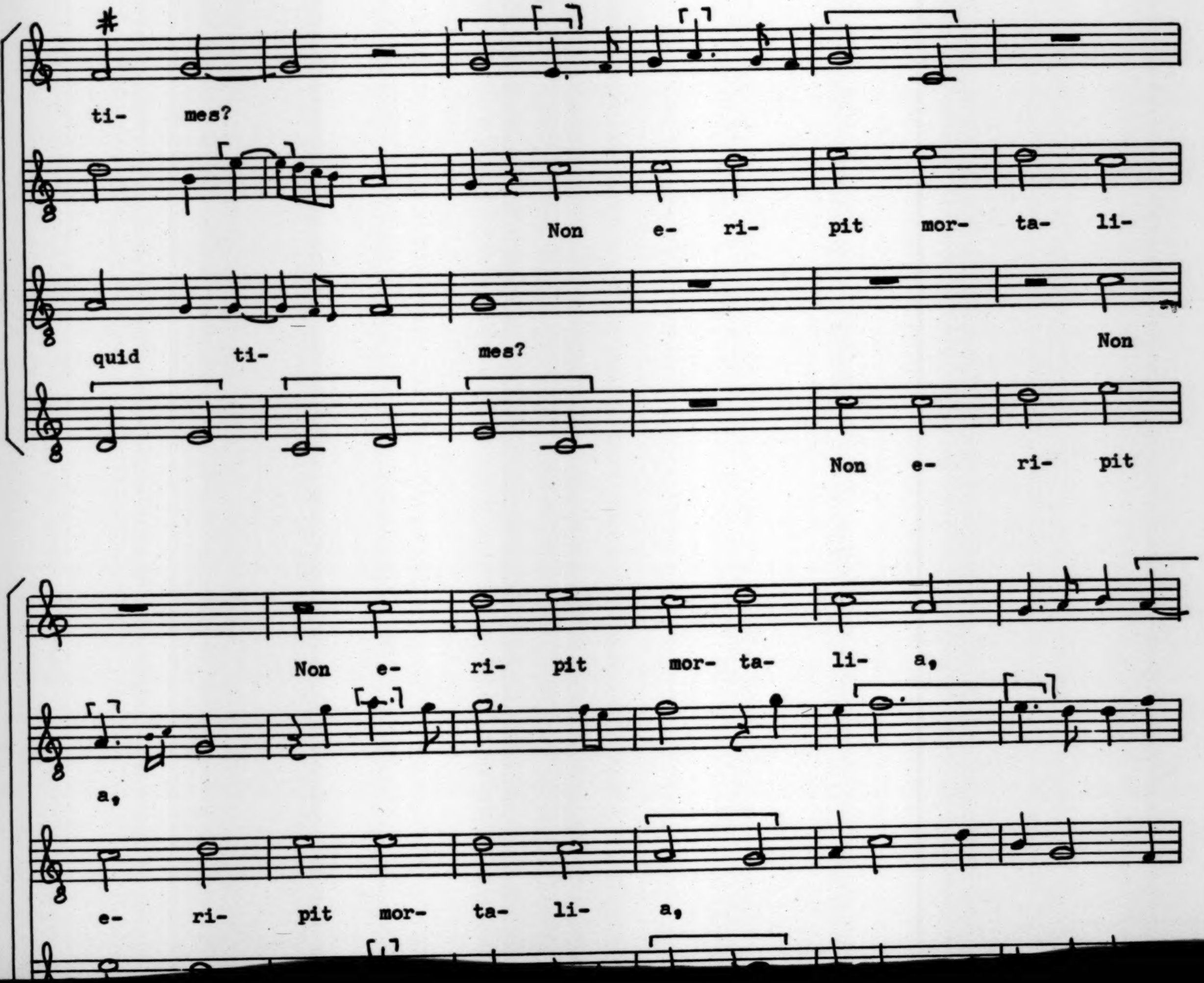
No. 43. Hostis Herodes impie

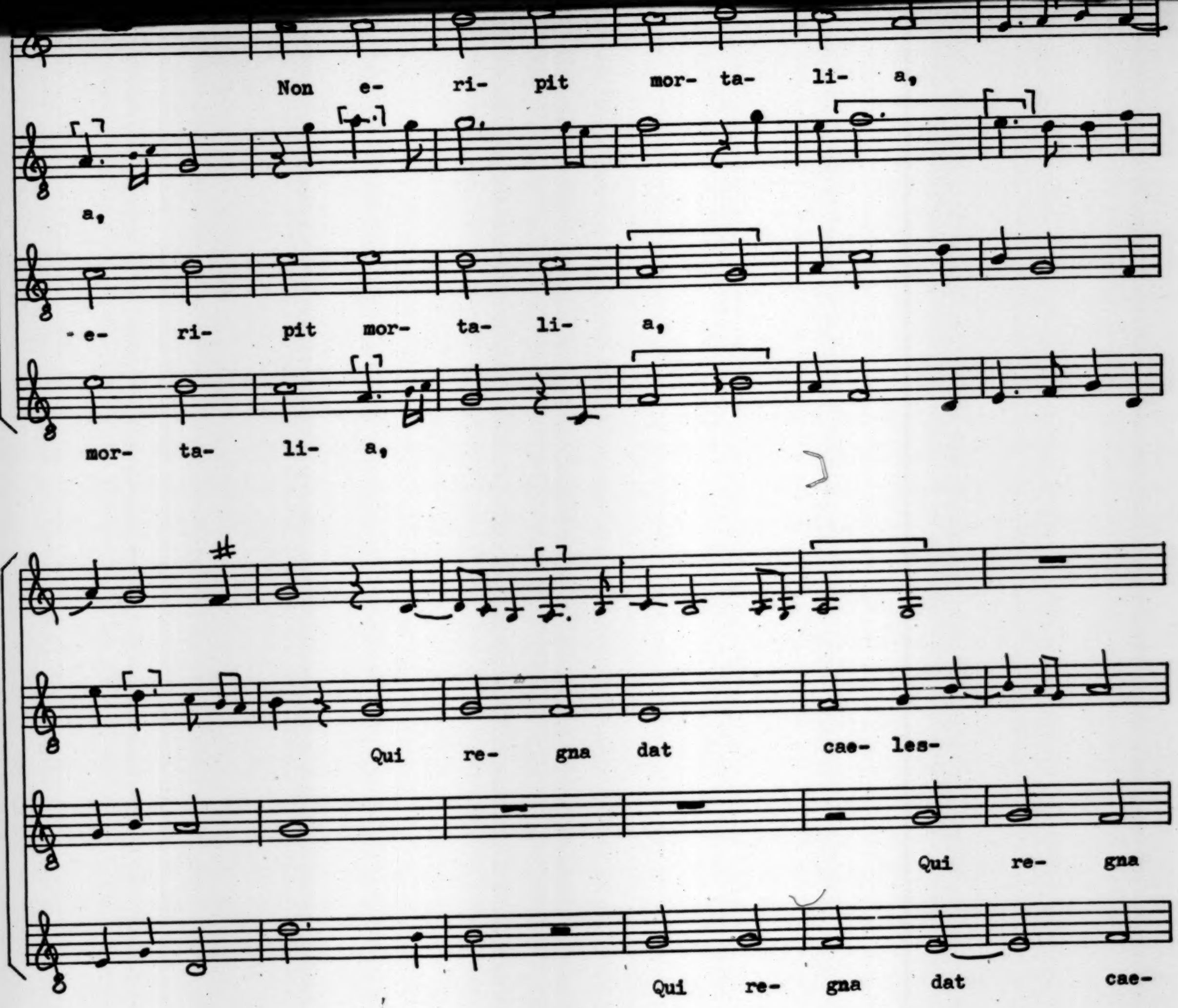
SP B 80, 246'-247

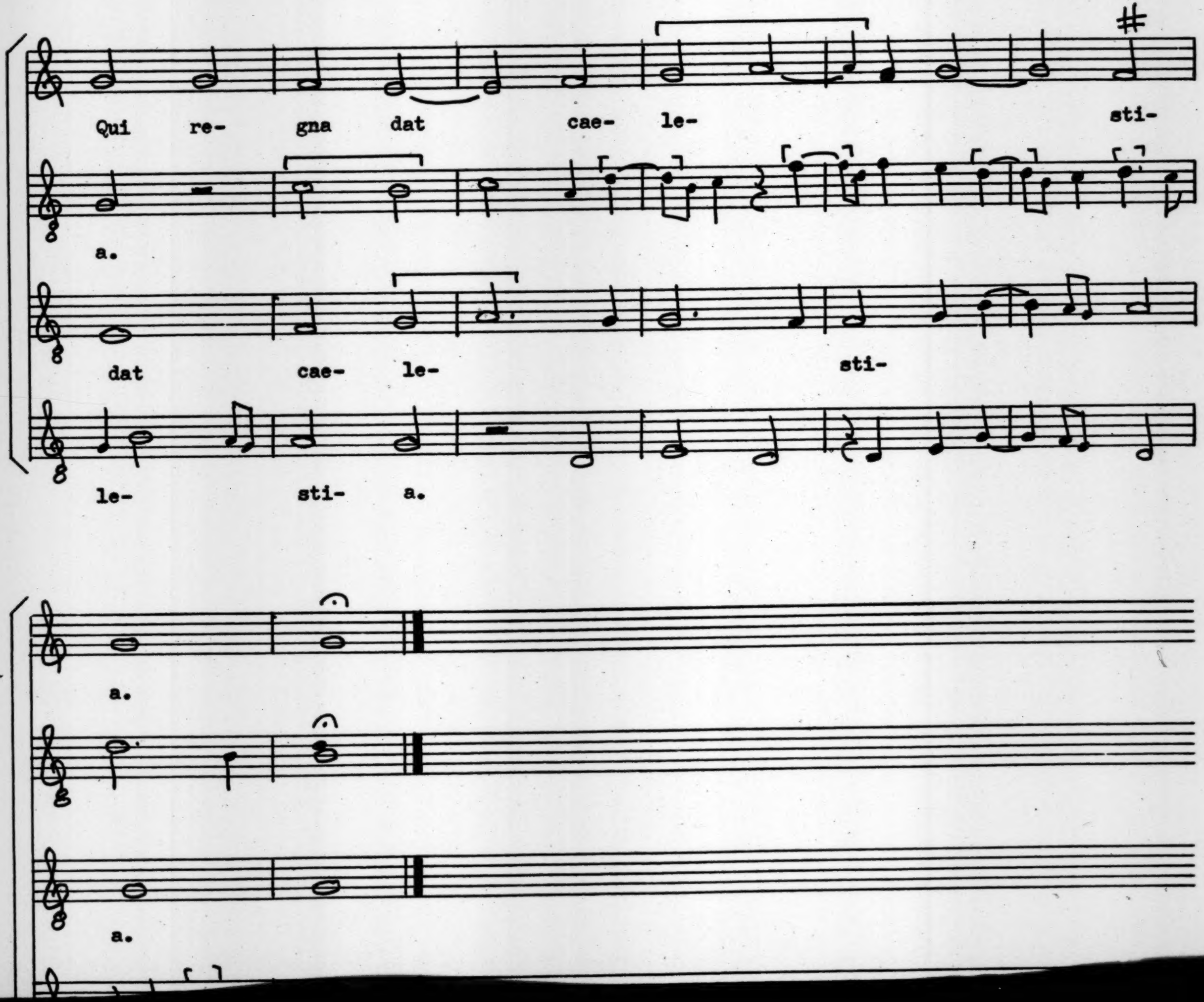
Anon.

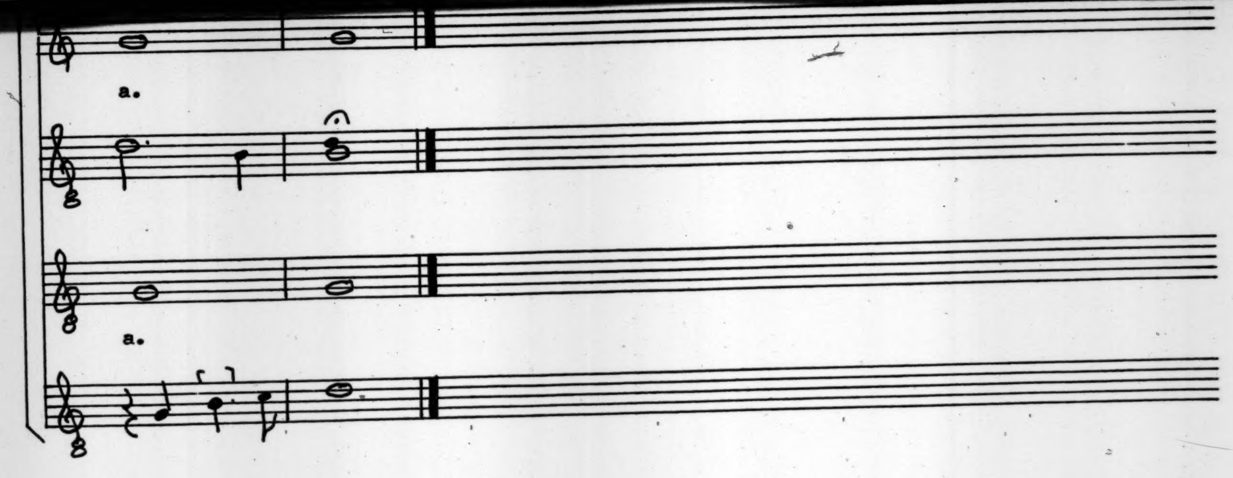

Superius
Altus
Tenor
Bassus
1. Ho- stis
1. Ho- stis He- ro- des im-
1.
1. Ho- stis He- ro-
He- ro- des im- pi- e,
pi- e Chri- stum
Ho- stis He- ro- des im- pi- e,


He- ro- des im- pi- e,
pi- e Chri- stum
Ho- stis He- ro- des im- pi- e,
des im- pi- e,
Chri- stum ve- ni- re quid
ve- ni- re quid ti- mes?
Chri- stum ve- ni- re
Chri- stum ve- ni- re quid ti- mes?


ti- mes?
Non e- ri- pit mor- ta- li-
quid ti- mes? Non
Non e- ri- pit
Non e- ri- pit mor- ta- li- a,
a,
e- ri- pit mor- ta- li- a,


Non e- ri- pit mor- ta- li- a,
a,
-e- ri- pit mor- ta- li- a,
mor- ta- li- a,
Qui re- gna dat cae- les-
Qui re- gna
Qui re- gna dat cae-

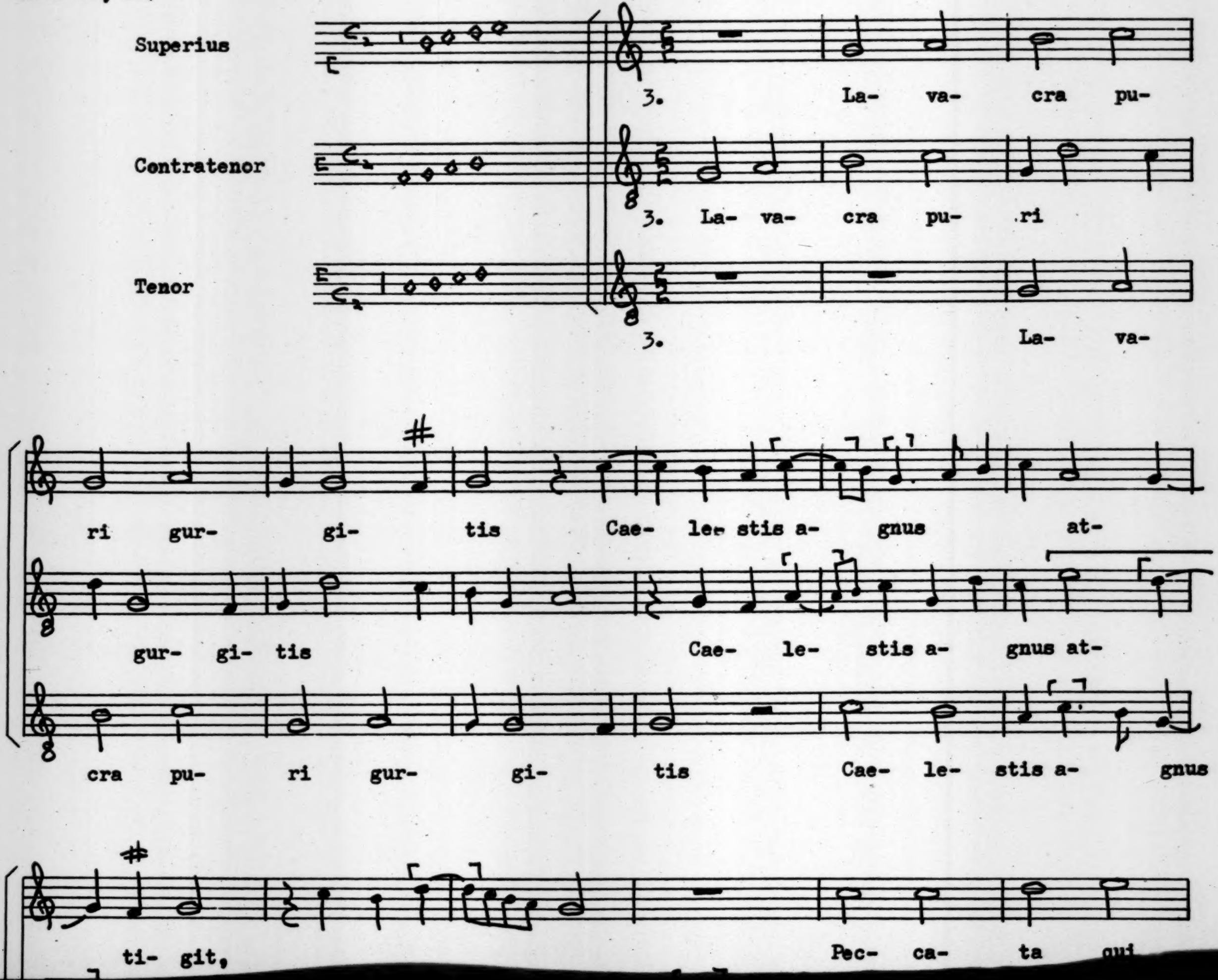

Qui re- gna dat cae- le- sti-
a.
dat cae- le- sti-
le- sti- a.
a.
a.

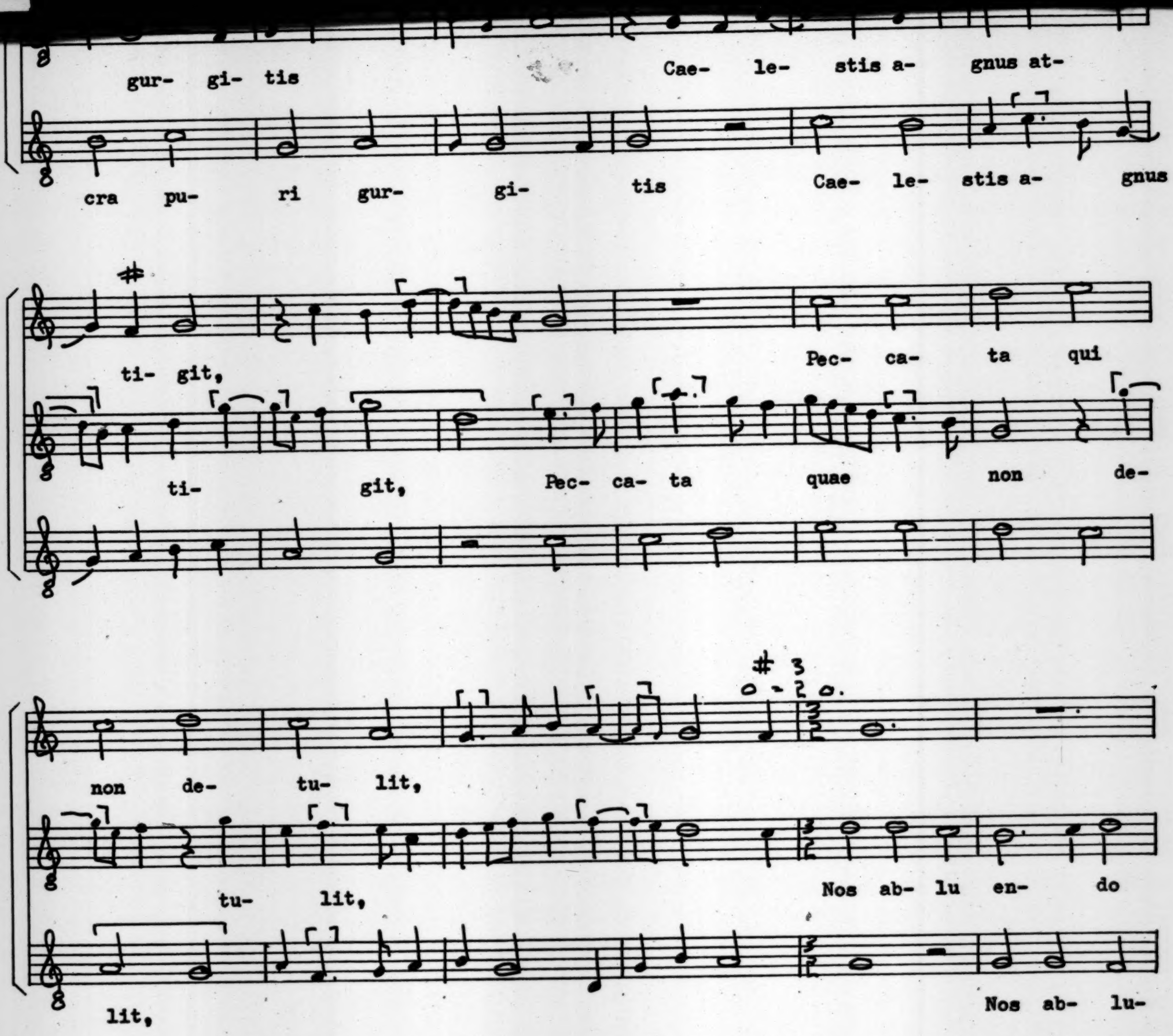

a.
a.

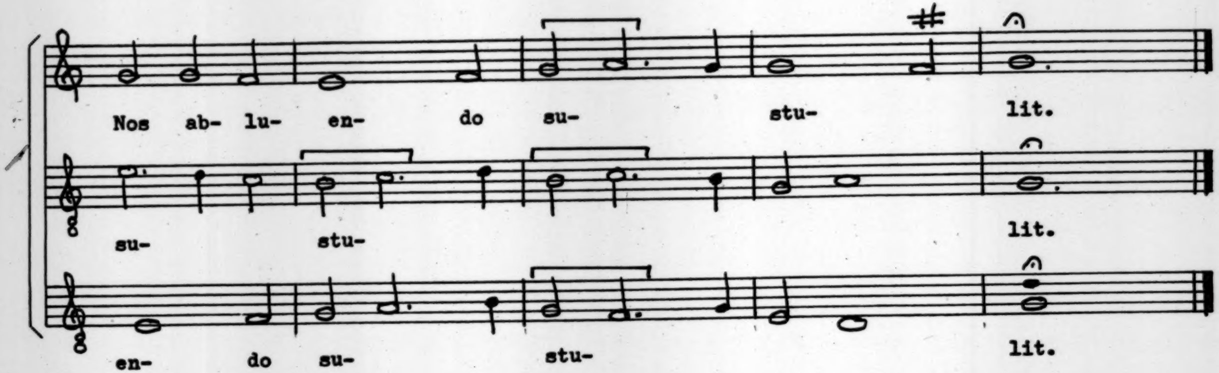
No. 44. Hostis Herodes impie

SP B 80, 247'

Anon.


Superius
Contratenor
Tenor
3. La- va- cra pu-
3. La- va- cra pu- ri
3. La- va-
ri gur- gi- tis Cae- le- stis a- gnus at-
gur- gi- tis Cae- le- stis a- gnus at-
cra pu- ri gur- gi- tis Cae- le- stis a- gnus
ti- git,
Pec- ca- ta qui

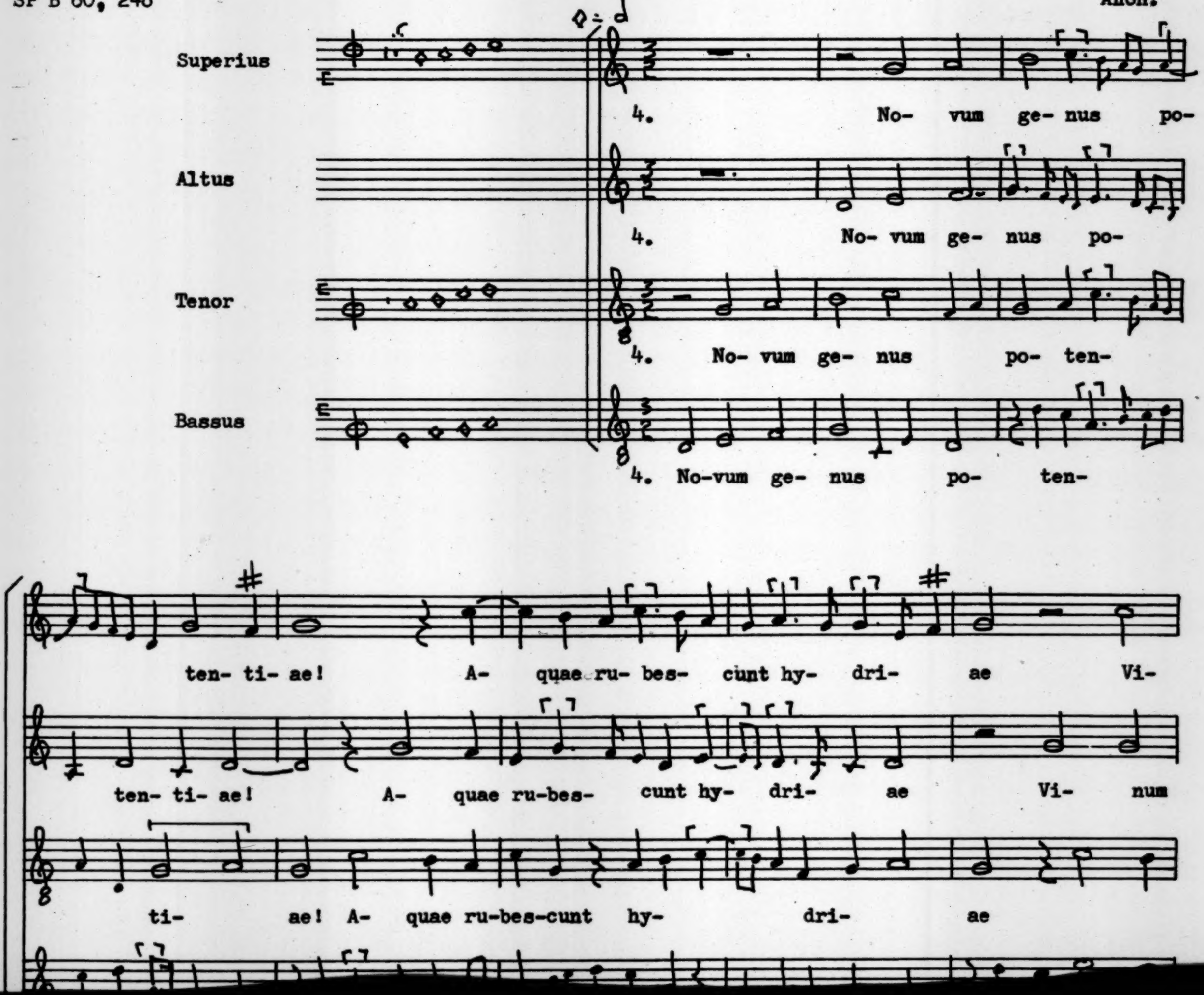

gur- gi- tis Cae- le- stis a- gnus at-
cra pu- ri gur- gi- tis Cae- le- stis a- gnus
ti- git, Pec- ca- ta qui
ti- git, Pec- ca- ta quae non de-
♯ 3
non de- tu- lit,
tu- lit, Nos ab- lu en- do
lit, Nos ab- lu-

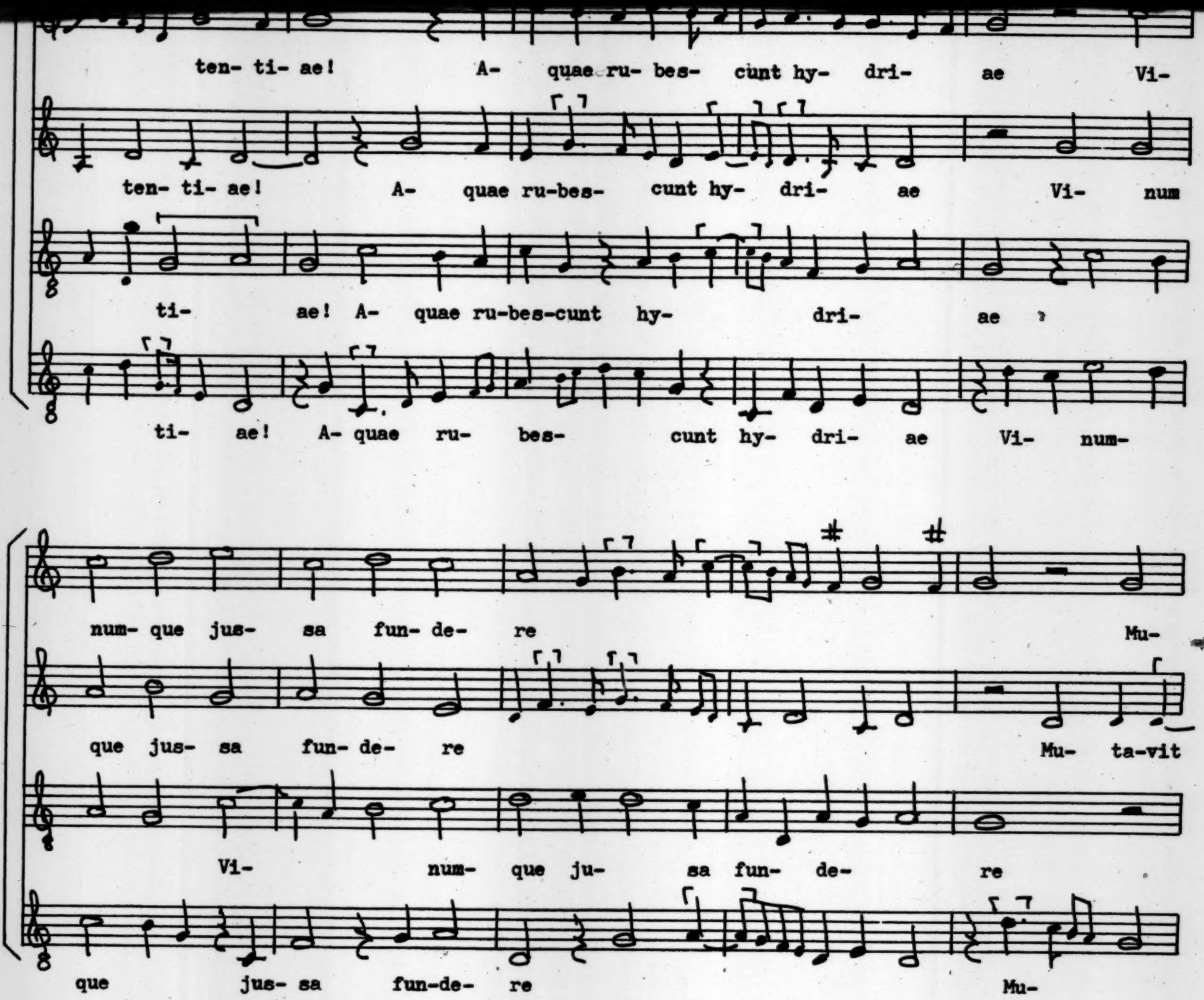

Nos ab- lu- en- do su- stu- lit.
su- stu- lit.
en- do su- stu- lit.

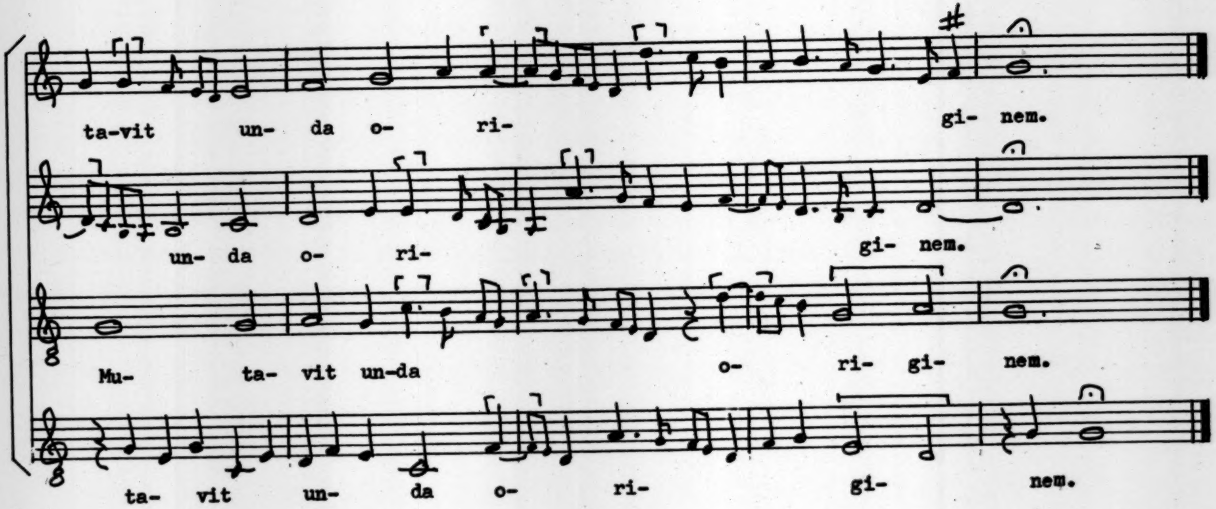
No. 45. Hostis Herodes impie

SP B 80, 248

Anon.


Superius
4. Novum genus potentiae! Aquae rubescunt hydriae Vi-
Altus
4. Novum genus potentiae! Aquae rubescunt hydriae Vinum
Tenor
4. Novum genus potentiae! Aquae rubescunt hydriae
Bassus
4. Novum genus poten-

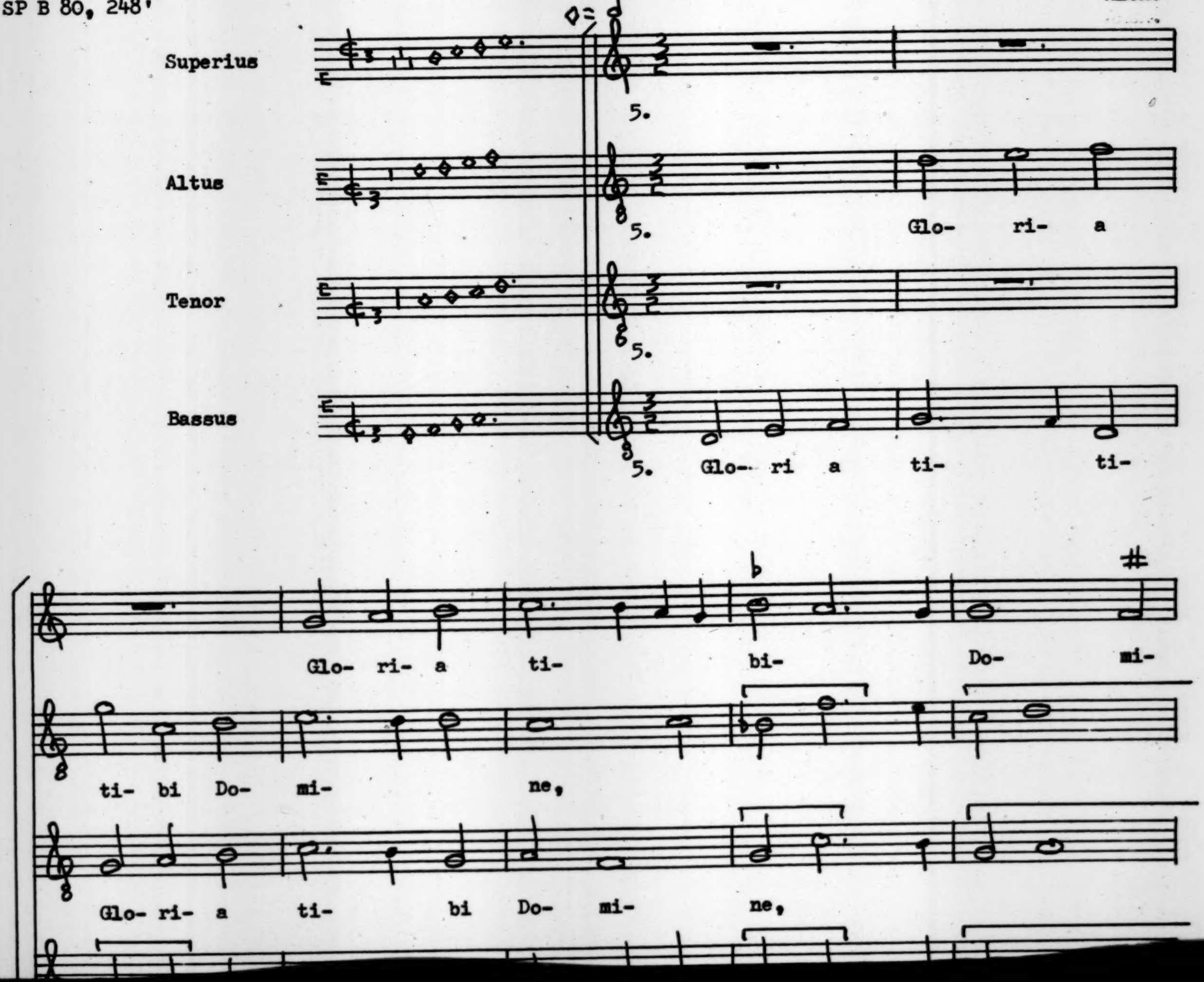

ten- ti- ae! A- quae ru- bes- cunt hy- dri- ae Vi-
ten- ti- ae! A- quae ru-bes- cunt hy- dri- ae Vi- num
ti- ae! A- quae ru-bes-cunt hy- dri- ae
ti- ae! A- quae ru- bes- cunt hy- dri- ae Vi- num-
num- que jus- sa fun- de- re Mu-
que jus- sa fun- de- re Mu- ta-vit
Vi- num- que ju- sa fun- de- re
que jus- sa fun-de- re Mu-

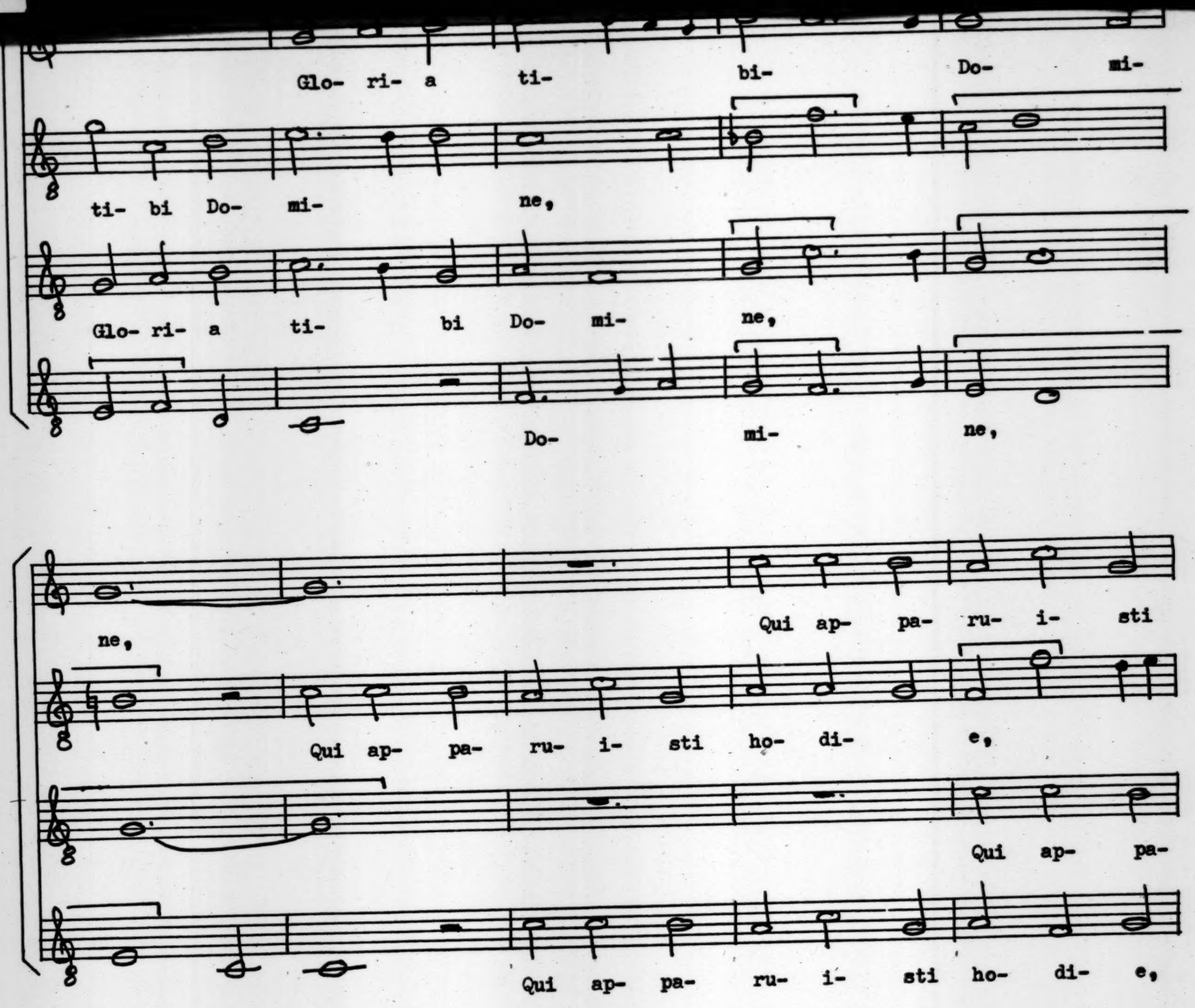

ta-vit un- da o- ri- gi- nem.
un- da o- ri- gi- nem.
Mu- ta- vit un-da o- ri- gi- nem.
ta- vit un- da o- ri- gi- nem.

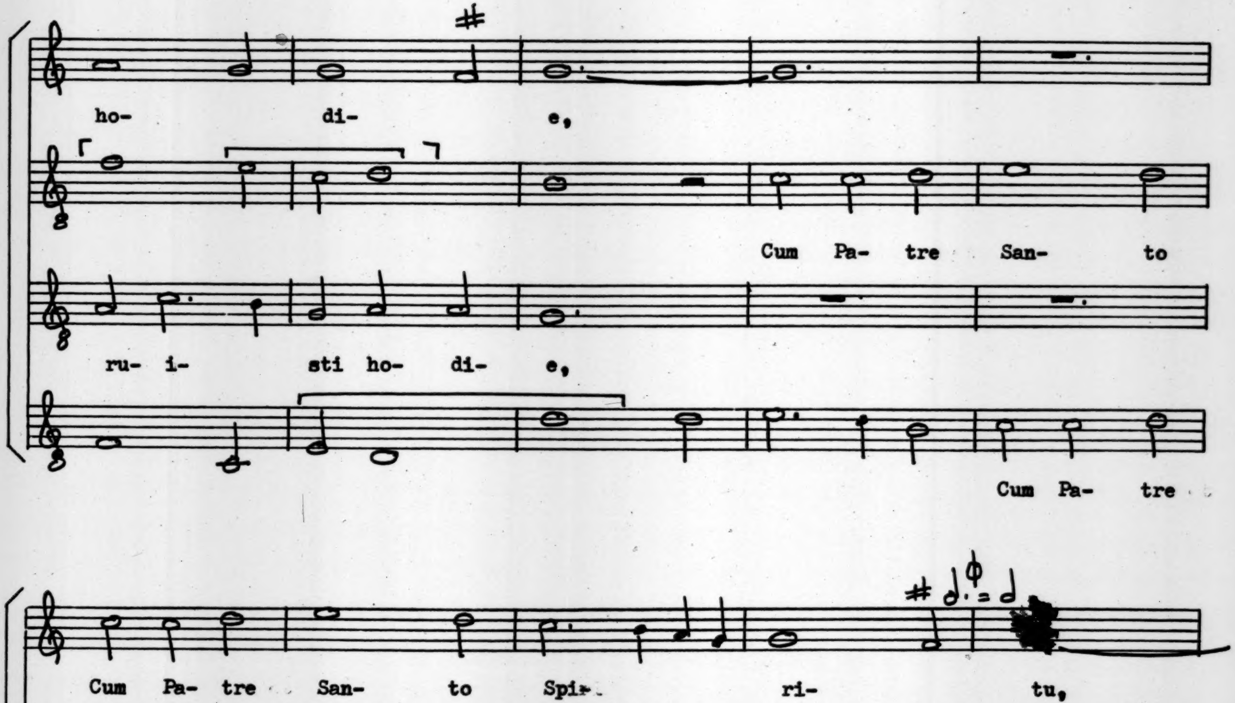
No. 46. Hostis Herodes impie

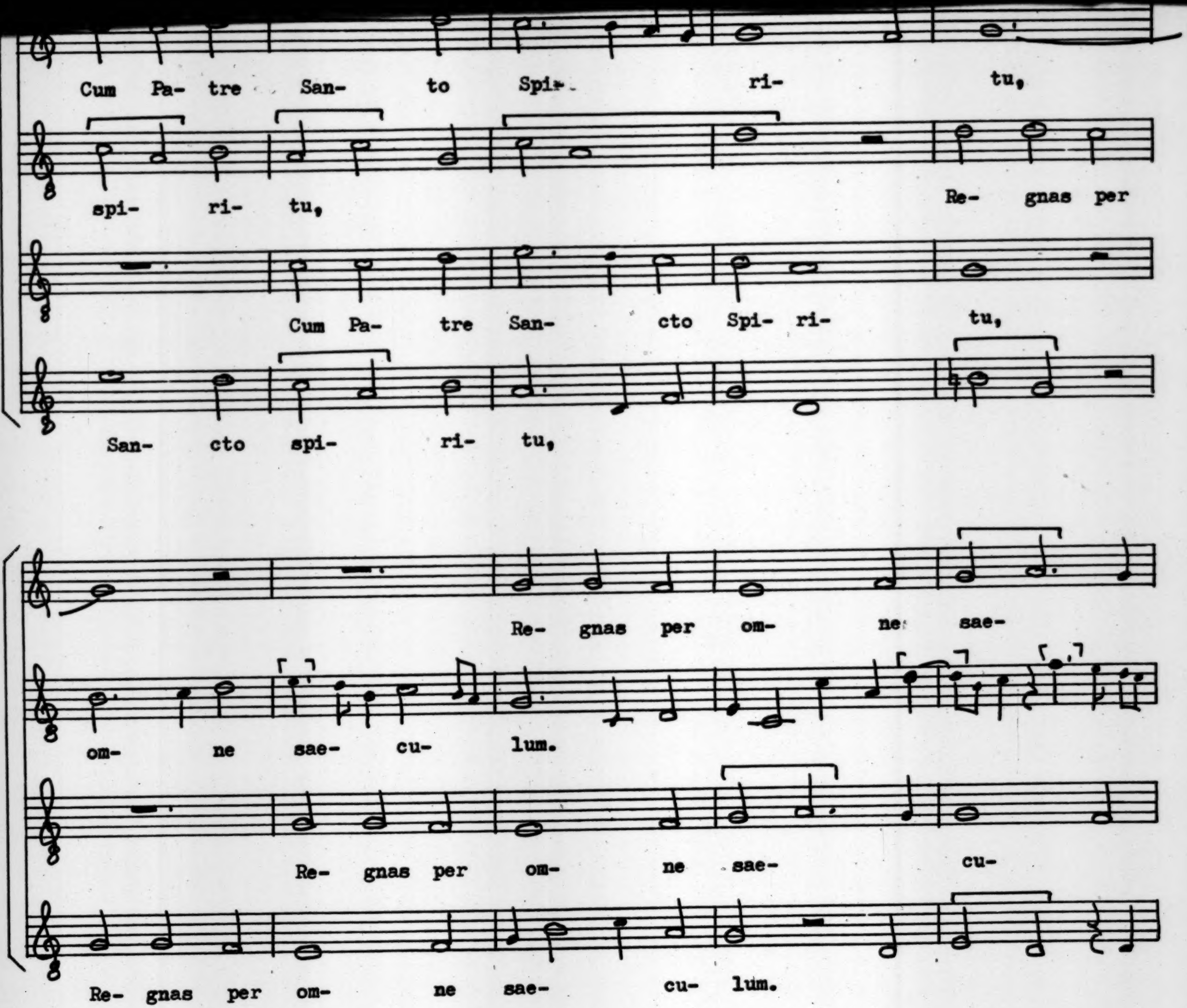
SP B 80, 248'

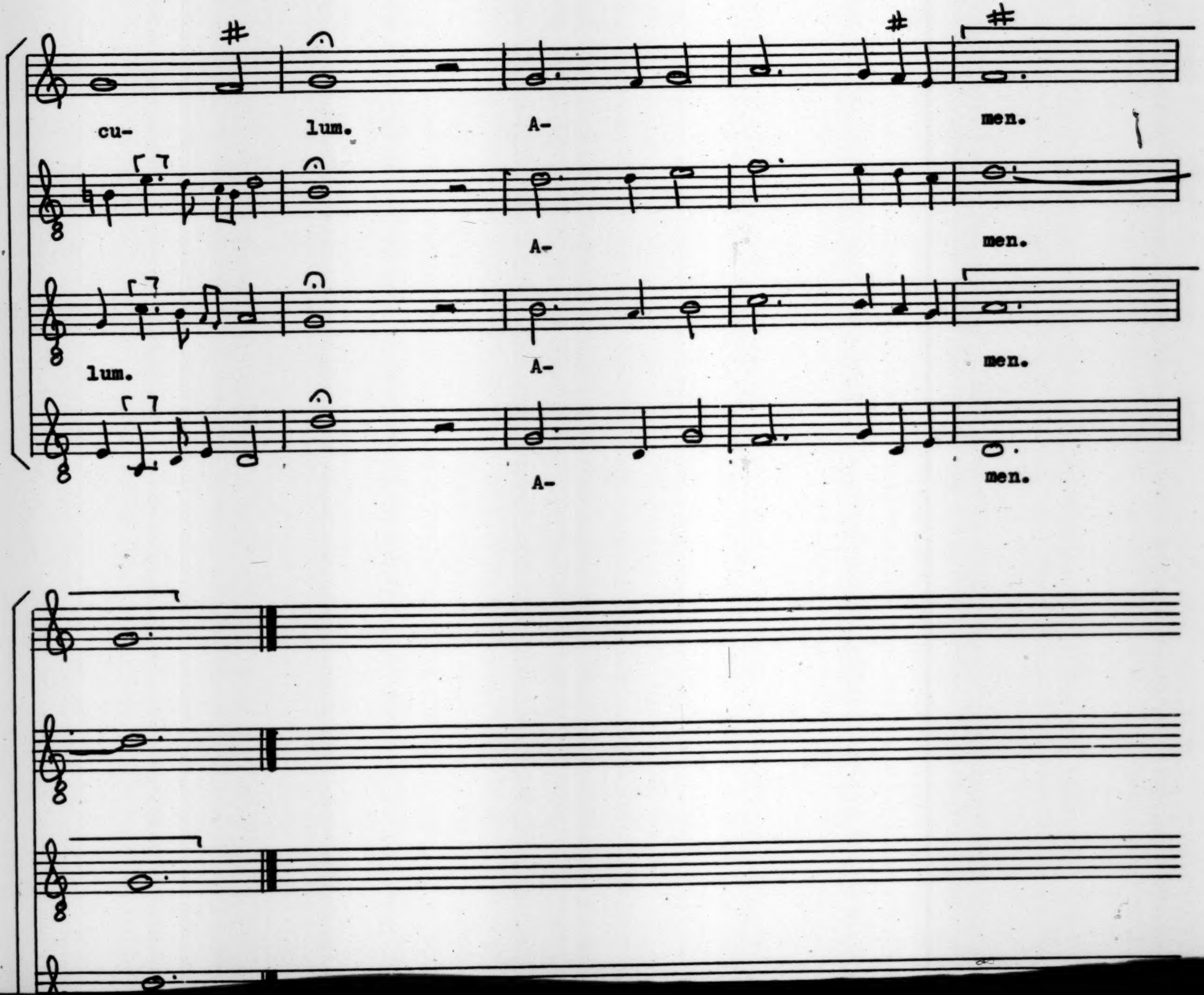
Anon.


Superius
Altus
Tenor
Bassus
5.
5.
5.
5.
Glo- ri- a
Glo-- ri a ti- ti-
Glo- ri- a ti- bi- Do- mi-
ti- bi Do- mi- ne,
Glo- ri- a ti- bi Do- mi- ne,


Glo- ri- a ti- bi- Do- mi-
ti- bi Do- mi- ne,
Glo- ri- a ti- bi Do- mi- ne,
Do- mi- ne,
ne,
Qui ap- pa- ru- i- sti
Qui ap- pa- ru- i- sti ho- di- e,
Qui ap- pa-
Qui ap- pa- ru- i- sti ho- di- e,


ho- di- e,
Cum Pa- tre San- to
ru- i- sti ho- di- e,
Cum Pa- tre
Cum Pa- tre San- to Spi- ri- tu,
spi- ri- tu, Re- gnas per
Cum Pa- tre San- cto Spi- ri- tu,


Cum Pa- tre San- to Spi- ri- tu,
spi- ri- tu, Re- gnas per
Cum Pa- tre San- cto Spi- ri- tu,
San- cto spi- ri- tu,
Re- gnas per om- ne sae-
om- ne sae- cu- lum.
Re- gnas per om- ne sae- cu-
Re- gnas per om- ne sae- cu- lum.


cu-
lum.
A-
men.
A-
men.
lum.
A-
men.
A-
men.